MAGIC ISSUE!

#145

DAVID ANTHONY KRAFT'S

COMICS INTERVIEW

THE MAGIC SKETCHBOOKS OF ARTIST ANSON MADDOCKS

WIZARD OF THE COAST SPEAKS GLENN ELLIOTT

WE DIALOG WITH THE GREAT DALMUTI

MORE!

$4.95
Canada: $6.50

MAGIC: THE GATHERING TM & ©1995 Wizards of the Coast® Art ©1995 Fictioneer Books Ltd.

A FICTIONEER PUBLICATION

LADY RAWHIDE™
#1
ON SALE NOW!
DON McGREGOR
WRITER
MIKE MAYHEW
PENCILER
JIMMY PALMIOTTI
INKER
In this gripping 5-issue all-new series, Lady Rawhide must track down a sinister night stalker who is savagely butchering women!
"IT CAN'T HAPPEN HERE"
is a story you won't soon forget!
Also on sale now - the LADY RAWHIDE SPECIAL EDITION #1 featuring the two stories from ZORRO #s 2 & 3 which introduced Lady Rawhide
topps COMICS
LADY RAWHIDE IS TM & ©1995 ZORRO PRODUCTIONS, INC. ALL RIGHTS RESERVED

CREDITS

DAVID ANTHONY KRAFT'S COMICS INTERVIEW

DAVID ANTHONY KRAFT
editor/publisher

conceived by
JIM SALICRUP
editorial and design consultant emeritus

DARREL L BOATZ
MARK LUCAS
associate editors

MIKE MIKAELIAN
LOU MOUGIN
contributing editors

POWERHOUSE GRAPHICS
art & tone direction

DON MARKSTEIN
typography

GORTEL
GUILLIA
production

JOHN DENNETT
PATRICIA JERES
MICHAEL MARTENS
ED O'NEAL
MARCO PALMIERI
PAM RUTT
TIM TOFFOLI
DWIGHT JON ZIMMERMAN
special thanks

P.B. ESSENTIAL
dog daze

G SLAM
dapple graze

SPECIAL E
horse haze

J R MATHER
international marketing director

David Anthony Kraft's COMICS INTERVIEW #145, 1995. Published monthly by Fictioneer Books, Ltd., Suite 301, 234 Fifth Avenue, New York, NY 10001. Copyright ©1995 Fictioneer Books, Ltd. All rights reserved. SUBSCRIPTIONS: $36 for twelve issues. CANADA, MEXICO & FOREIGN (U.S. funds only): $45 for twelve. Any statements made in this magazine, express or implied, are solely those of the individuals being interviewed and do not represent the editorial position of the publisher, who accepts no responsibility for such statements.

cover painting by:
STEVE FABIAN

UP FRONT

MAGICAL

There's something about the logo of MAGIC: THE GATHERING that strongly suggests those wonderful old pulp magazine logos such as WEIRD TALES and the like. It's reminiscent — nay, redolent — of an earlier era when even the very lettering of a logo or author's name conveyed a sense of romantic style, the era of **Edgar Rice Burroughs, Robert E. Howard, Otis Adelbert Kline, H.P. Lovecraft** and all their exciting ilk.

Discovering their weird worlds, experiencing exotic adventures — and getting lost in the lurid prose and fantastic illustrations accompanying the stories, could lift a humdrum life to thrilling levels. There is something of that pulp spirit, a certain *je ne sais quoi*, about the look and feel of MAGIC, the game.

And, judging from the surprisingly widespread popularity of the game, that sense of style still conjures images of limitless adventure for new generations.

The pulps and their golden era may be long gone, but the images live on, reborn in the imaginations of the present, thanks to this amazing card game and others like it.

Magic, indeed.

-Dak

CONTENTS

EDITORIAL:
UP FRONT
dak's magical reverie
3

MAGIC The Gathering™

ARTIST: **ANSON MADDOCKS**
game illustrator extraordinaire opens the (sketch) books to strut his behind-the-scenes stuff
6

GAME DESIGNER:
GLENN ELLIOTT
from *magic* to *dalmuti* and more — r&d whiz offers us insights aplenty into the inner workings of *wizards of the coast*
20

WRITER:
DON McGREGOR
the penultimate part of the career-spanning interview with the controversial comics scripter
36

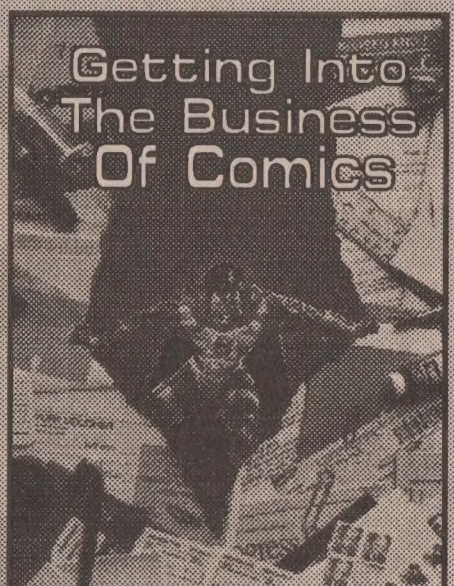
LETTERS:
THE LAST WORD
take a letter, maria . . .
57

CREATE YOUR OWN COMIC BOOK!

Comics are taking the world by storm. Readership is growing every day. And, along with readers, come aspiring artists who dream of creating their own comic book. Blue Line has developed a simple and inexpensive means of doing this; a boxed set of Blue Line products that aid a person in creating their very own comic book! It comes with 1 character template, 6 concept sketch pages, 6 comic book layout pages, 24 sheets of comic book pages, 1 comic book cover sheet and a 24-page instructional comic book that takes you step-by-step into creating your very own comic. It's fun!

CREATE YOUR OWN COMIC BOOK!
BLCYOCB.....$18.95

Welcome to a new kind of book about breaking into the comic industry! Getting into The Business Of Comics is a broad guide to the specific business practices and techniques used by comic professionals. *Each chapter deals with one aspect of getting into comics and conducting yourself as a professional. This book is loaded with information and features, including* **more than 40 interviews** *with well-known, established pros,* **submissions guidelines, business forms, education information,** *lists of* **companies and their contacts, contracts** *and* **legal practices.** *It also includes* **list of industry publications, informational books** *and* **agent information.**
Don't be without the **most concise and comprehensive guide** *on breaking into the comic business.*



GETTING INTO THE BUSINESS OF COMICS
by LURENE HAINES
GBC.....$12.95

Please add $3.00 shipping for first package, 75¢ for following packages. Give full street address.
Order from:

Fictioneer Books
234 Fifth Ave. Suite 301
New York, NY 10001

ORDER ITEMS # _____
_____
NAME _____
STREET ADDRESS _____
CITY_____STATE _____ZIP_____
ENCLOSED $_____U.S. FUNDS ONLY

Everyone Wants to Know
HOW TO BREAK INTO COMICS!

Find out first hand with these **TIPS FROM THE TOP** –
ONE HUNDRED OF COMICS' PREMIER CREATORS
SHARE SECRETS OF SUCCESS!

AN ESSENTIAL TOOL FOR ASPIRING ARTISTS!

• ART ADAMS • NEAL ADAMS • TERRY AUSTIN • CLIVE BARKER • SIMON BISLEY • BRIAN BOLLAND • JOHN BUS- CEMA • JOHN BYRNE • KEVIN EASTMAN • WILL EISNER • DAVE GIB- ZETTA • NE L GAIMAN • DICK GIORDANO BONS • KEITH GIFFEN • FRA- • TODD McFAR- • DAVE GIBBONS • MIKE GRELL • SCOTT McCLOUD • MATT GROENING • JOE RUBINSTEIN • BOB KANE & • SIMON BISLEY • KIRBY • GEORGE PEREZ • KOIKE & • MATT GROENING • JOHN • FRANK MIL- KRICFALUSI • ALAN MOORE • ERIK • MOEBIUS • LARSEN • WENDY PINI • JOHN • JIM LEE • JOE RUBINSTEIN • ROB LIEFELD • P CRAIG RUSSELL • CHARLES SCHULZ • JIM SHOOTER • BILL SIENKIE- • WICZ • DAVE SIM • WALT SIMON- • SON • ART SPIE- • GELMAN • BRIAN • STELFREEZE • LARRY STROMAN • TIM TRUMAN • CHARLES VESS • MATT WAGNER • AL WILLIAMSON • TOM YEATES • MIKE ZECK • SCOTT • McCLOUD • AND ABOUT 50 MORE!

JACK KIRBY BILL SIENKIEWICZ
STEVE RUDE FRANK MILLER
HOT TIPS
FROM TOP COMICS CREATORS
OVER 250 PROFESSIONALS SHARE
MORE THAN 1,000 SECRETS OF SUCCESS
BRIAN STELFREEZE MIKE ZECK
LARRY STROMAN NEIL GAIMAN
ART ADAMS JIM LEE BOB KANE
DAVE GIBBONS SCOTT McCLOUD
JOE RUBINSTEIN SIMON BISLEY
GEORGE PEREZ MATT GROENING
FRANK FRAZETTA JOHN BYRNE
JIM SHOOTER KEVIN EASTMAN
NEAL ADAMS P. CRAIG RUSSELL
MOEBIUS WENDY PINI STAN LEE
MIKE GRELL CHRIS CLAREMONT
ALAN MOORE CHARLES SCHULZ
WILL EISNER MIKE KAZALEH
CLIVE BARKER TODD McFARLANE
DICK GIORDANO WALT SIMONSON
AL WILLIAMSON Edited by BRYAN AUSTIN
BOB BURDEN MARK STEIGELMAN
MURPHY ANDERSON DAVE SIM
WILL MEUGNIOT DON ROSA
AND MANY, MANY, MANY MORE!
DON MARKSTEIN

A Book Publishing Event!

How to Write and Draw Comics · Tricks of the Trade · Business · Materials and Supplies · Techniques · A world of inside information at your fingertips · A truly essential research and reference work!

OVERSIZE TRADE PAPERBACK · ILLUSTRATED · $19.95

Please add $4.50 *Per Item* for shipping, packing & insurance. Items will be shipped UPS. Give *full* street address. Order from:

Fictioneer Books • 234 Fifth Ave.
Suite 301 • New York, NY 10001

ORDER ITEMS # _____

_____

_____

NAME _____

STREET ADDRESS _____

CITY _____ STATE _____ ZIP _____

ENCLOSED $ _____ **U.S. FUNDS ONLY**

"I've done science fiction, abstract and

Thrull Wizard
Summon Thrull
1: Counters a target black spell if caster of target spell does not pay an additional or 3. Play this ability as an interrupt.
"In crafting intelligent Thrulls to assist in sacrifices, Sahr inadvertantly set the stage for the Thrull Rebellion."
—Sarpadian Empires, vol. II
1/1
Dimple
Illus. © 1994 Anson Maddocks
2

sketch for "Dimple"

Anson Maddocks is one of the hottest MAGIC: THE GATHERING artists, whose work appears on many highly sought-after game cards, and will soon appear on two MAGIC: THE GATHERING comic-book covers, as well. Anson works in the Wizards of the Coast offices, along with several other magic-making artists . . .

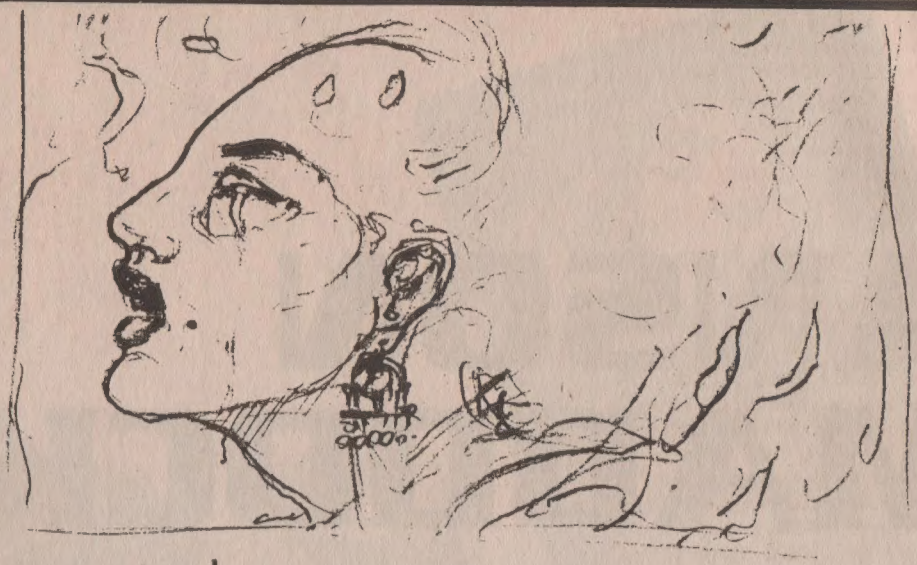
surrealist kind of work, and cartoons."

ANSON MADDOCKS

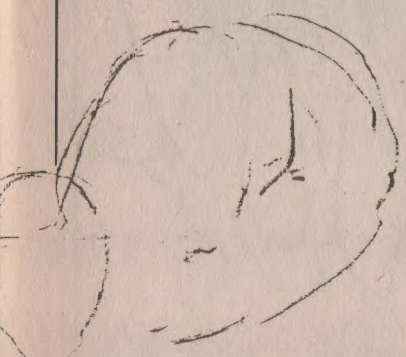
Final sketch for "THRULL WIZARD"

MAGIC: THE GATHERING™ & © 1995 Wizards of the Coast®. All art accompanying this interview © 1995 Anson Maddocks. Used by permission

"I started out painting leather jackets."



BATHED IN portraits of the past and forcing Reflexions from Hollow frames. The ADoration is felt by the self. The Lovers of the past leave gifts that break under foot and fill the Air with acrid WOE. — Ausar

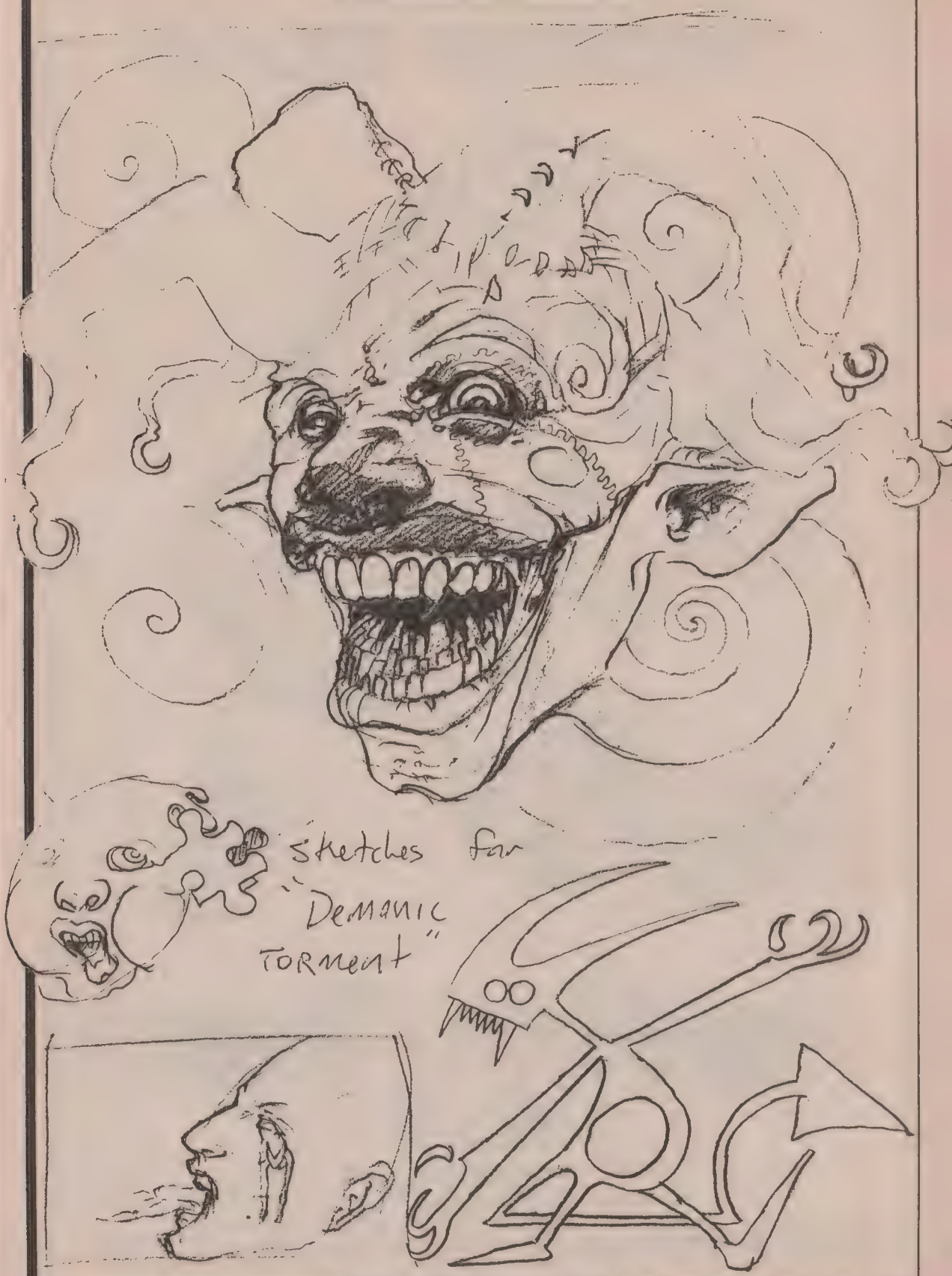


"I spend half my time answering mail."

MIKE MIKAELIAN: *So, how did you get started as an illustrator?*
ANSON MADDOCKS: I got started locally in Seattle. I started out painting leather jackets. Pretty small. Then I got a couple of good breaks doing a few art dealer's local shows in clothing stores and coffee shops. I was showing large paintings and somebody saw my work and had me illustrate one of their books. That was pretty much my illustration work, beginning of my published work.
MIKE: *How did you get on board with MAGIC?*
ANSON: I knew **Jesper Myrfors,** who was the art director for it, from going to school for a year and a half at Cornish College of the Arts here in Seattle. He asked me at one point to see my portfolio again because he had remembered seeing something that he liked, so I showed it to him. I did some black-and-white artwork for Wizards of the Coast originally, for their role playing games. When MAGIC came into production I was on hand to do some color work for then.
MIKE: *Has your work always been fantasy oriented or have you done all kinds of different things?*
ANSON: I've done all kinds of different things. I was actually doing work for the SEATTLE WEEKLY for a while — edi-

sketches for "FALLEN ANGEL", including final,

Demonic Torment
Enchant Creature
Target creature deals no damage during combat. Creature cannot attack.
Illus. © 1994 Anson Maddocks


sketches for
"Demonic
Torment"

treasure moon

CAPTAIN FORTUNE

graphic science fiction for grownups

published quarterly by Rip Off Press, Inc.

A four-issue subscription to our mail order catalog is $1.

write to: Rip Off Press, Inc. POB 4686 Auburn, CA 95604 or call: 1-800-468-2669

"I want to get back into fine art."

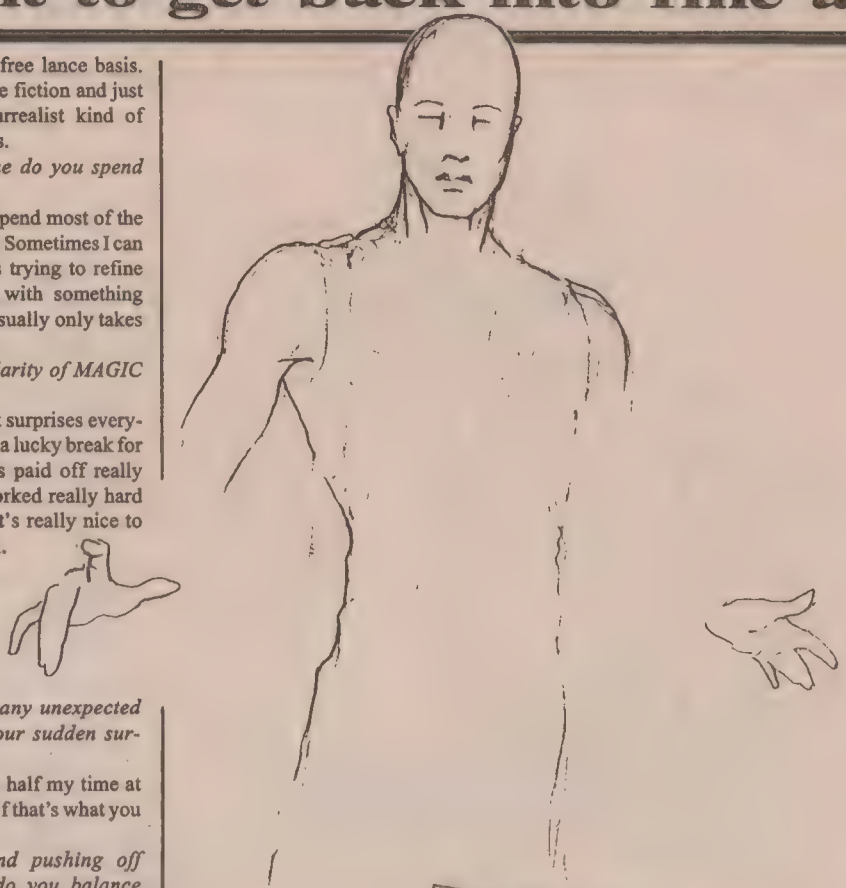
torial illustrations on a free lance basis. I've done a lot of science fiction and just sort of abstract and surrealist kind of work, and some cartoons.

MIKE: *How much time do you spend working on a picture?*

ANSON: It depends. I spend most of the time doing the sketching. Sometimes I can spend a couple of hours trying to refine the idea and come up with something unique. The execution usually only takes two to four hours.

MIKE: *Does the popularity of MAGIC surprise you?*

ANSON: Yeah, I think it surprises everybody. *(Laughter.)* It was a lucky break for everybody involved. It's paid off really well. A lot of people worked really hard on it in the beginning. It's really nice to see that it's done so well.



MIKE: *Have you had any unexpected problems because of your sudden surprise rise to fame?*

ANSON: I spend about half my time at work answering mail — if that's what you mean.

MIKE: (Laughter.) *And pushing off people like me. How do you balance interview and appointments and appearances with your work?*

ANSON: It's just whenever I feel like there's a good time for it. As far as traveling around and signing cards and stuff I just fit it in around my work schedule. It's really rewarding because I get good feedback on it from people who have different comments that I haven't heard before on particular work. It lets me know what people are interested in and how they see the work.

MIKE: *Are there any projects of your own that you'd like to work on outside of MAGIC?*

ANSON: I want to get back into doing some of the fine art that I used to do. The larger paintings. A few gallery shows — which is what I was really moving toward when I got into all this in the first place. It sort of sidetracked me but it was a good diversion.

MIKE: *If not for MAGIC, is that where you'd be now? Doing galleries?*

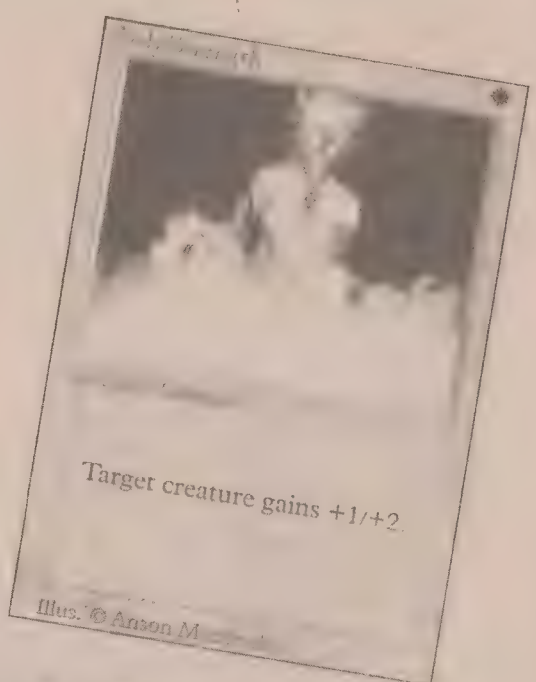
ANSON: I'd be much less popular and probably have a few small gallery shows. I don't know where my illustration work would be. I'd probably be doing editorial illustration for a few magazines but not so much fantasy work.

MIKE: *Have you seen the new MAGIC comic book, SHADOW MAGE?*

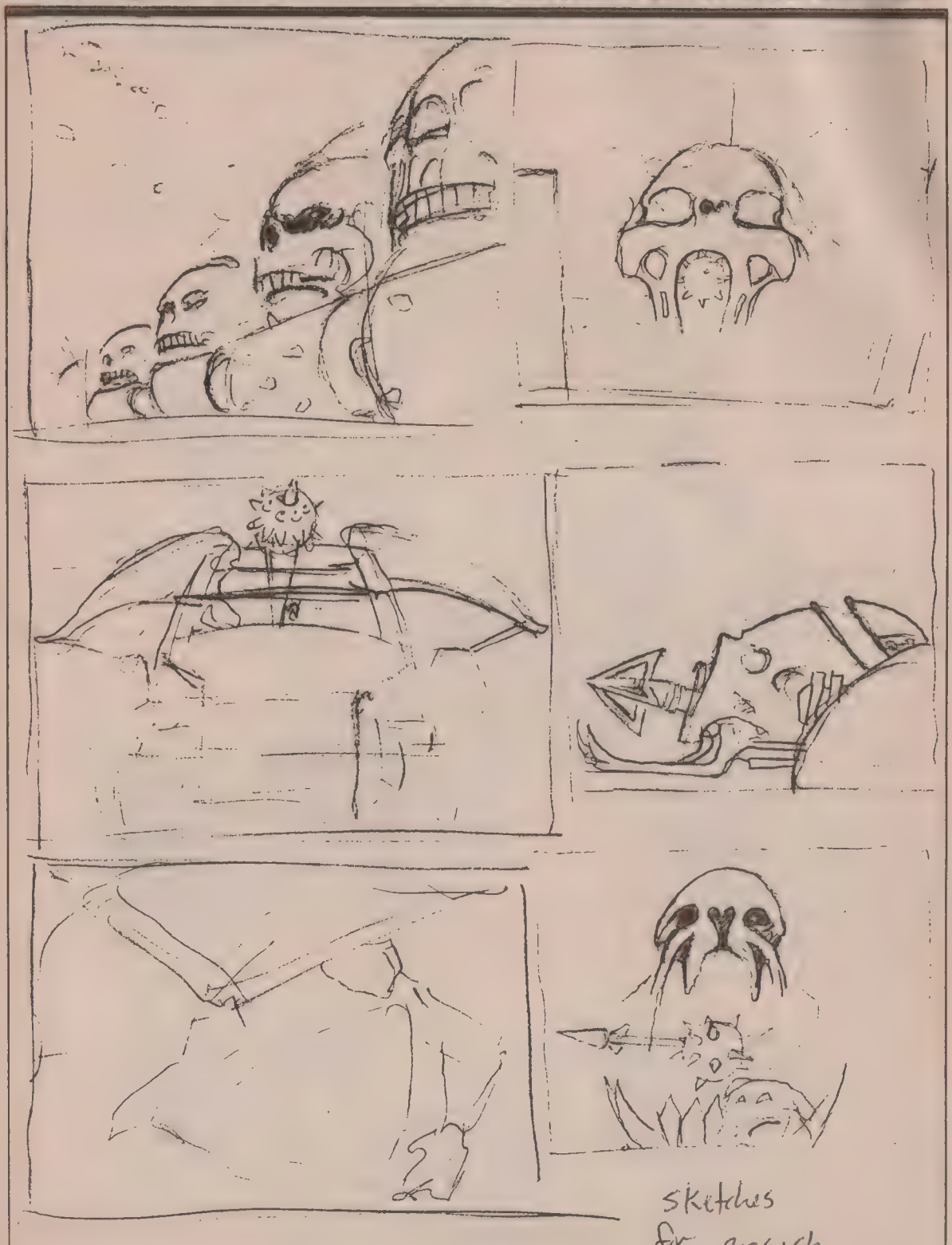
ANSON: Yeah, I saw that.

MIKE: *What did you think of it?*

ANSON: I think it's a good start and I think it will be interesting to see how the next few comic books unfold to try to capture the essence of Dominaria. I actually did the covers for the two FALLEN



"I did the covers for the two FALLEN EMPIRE comics."



sketches for ourish artillery

"I'm working on another cover for Valiant/Acclaim."

EMPIRE comics that are coming out in the future.

MIKE: *Oh, really. So I expect there is a possibility to see your work in other comics. Do you have any other plans to work on them?*

ANSON: On the interiors of the MAGIC comics?

MIKE: *Interiors, covers . . .*

ANSON: The people who are doing the interiors now are really phenomenal. **Rafael Kayanan** is doing stuff I can't do. My style doesn't lend too well to line art. My strong point isn't line work and the people working on it now are really, really good. I wouldn't mind doing some more covers because I think that I belong there a little more — in the pictorial area.

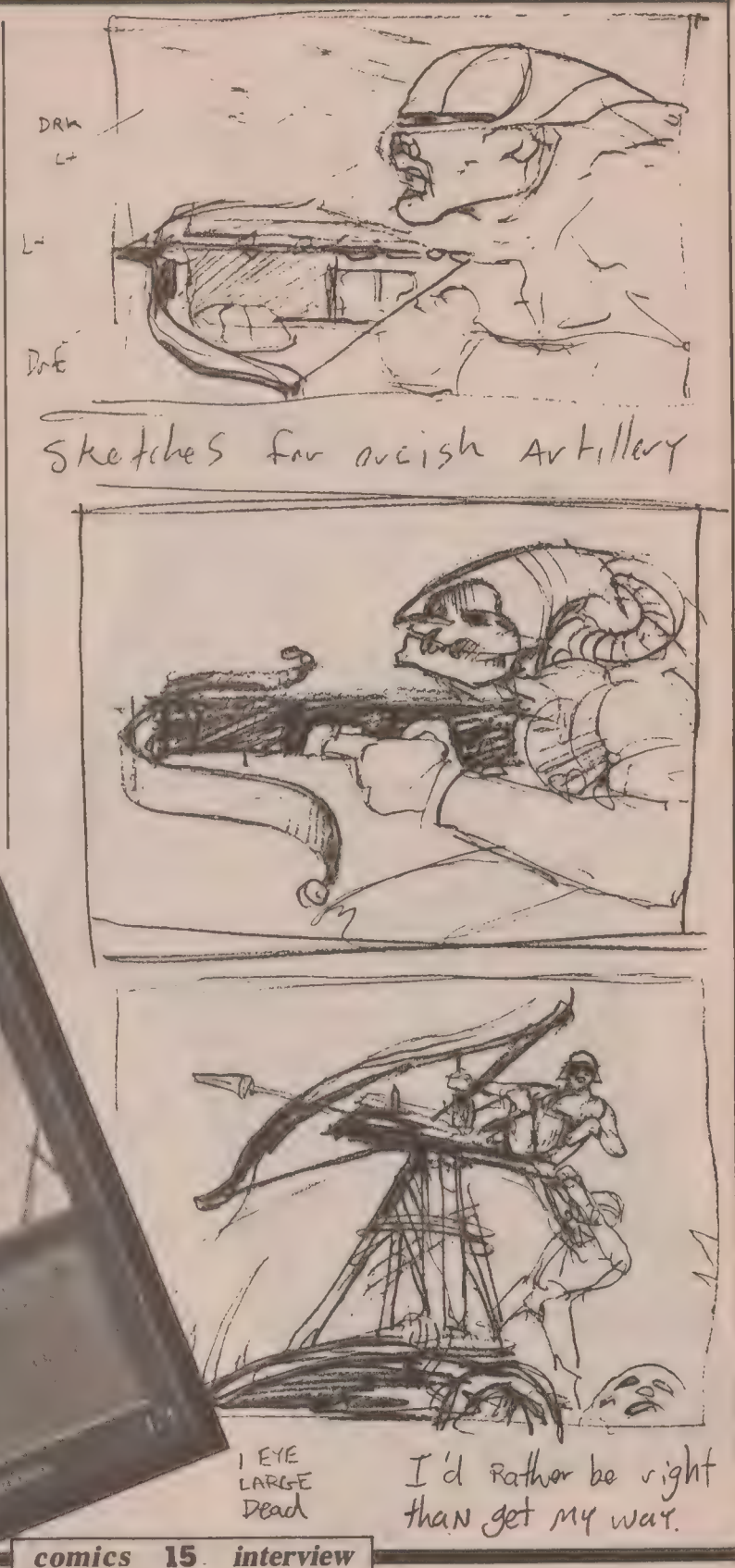
MIKE: *Let me ask you about a question about other card games. What do you think about the design of some of the other card games when you see them?*

ANSON: I'd like to see them spend a little more time concerned with the game and not trying to get the product out the door. But I know the struggle to get something moving and meeting deadlines. It's interesting.

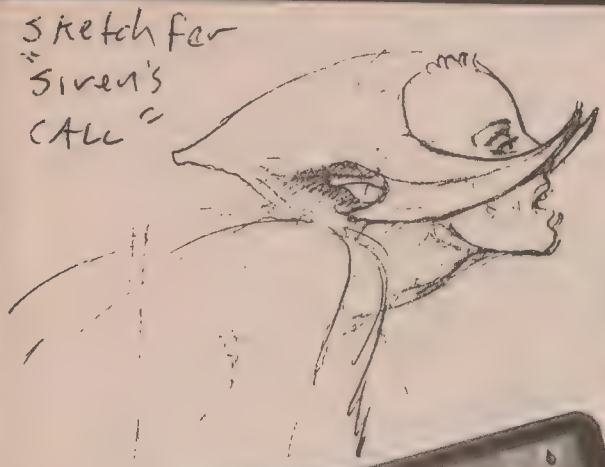
MIKE: *Does that apply to the graphics, too?*

ANSON: Yes, to all the different artwork that you're going to have on the cards. I think that DOOM(TROOPER) is one of the better ones.

MIKE: *Yeah, that's a nice one. I think STAR TREK is really sharp.*



"I'm working on an expansion for VAM-



All of opponent's creatures that
can attack must do so. Any
non-wall creatures that cannot
attack are destroyed at end of
Play during opponent's
fore opponent's attack.
mmoned this turn are
iren's Call.

ANSON: That one works. I think photography — STAR TREK is the one that has the silver frames, is that right?

MIKE: *Right.*

ANSON: It very much fits the STAR TREK motif and it works well.

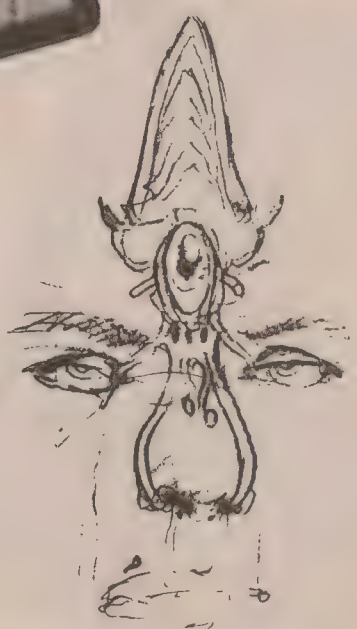
MIKE: *So, what are you working on now?*

ANSON: A number of things. I'm working on different card games, I'm working on expansion for VAMPIRE — that's the new name for JYHAD. I'm working on another comic book cover for Valiant/ Acclaim. A lot of miscellaneous stuff.

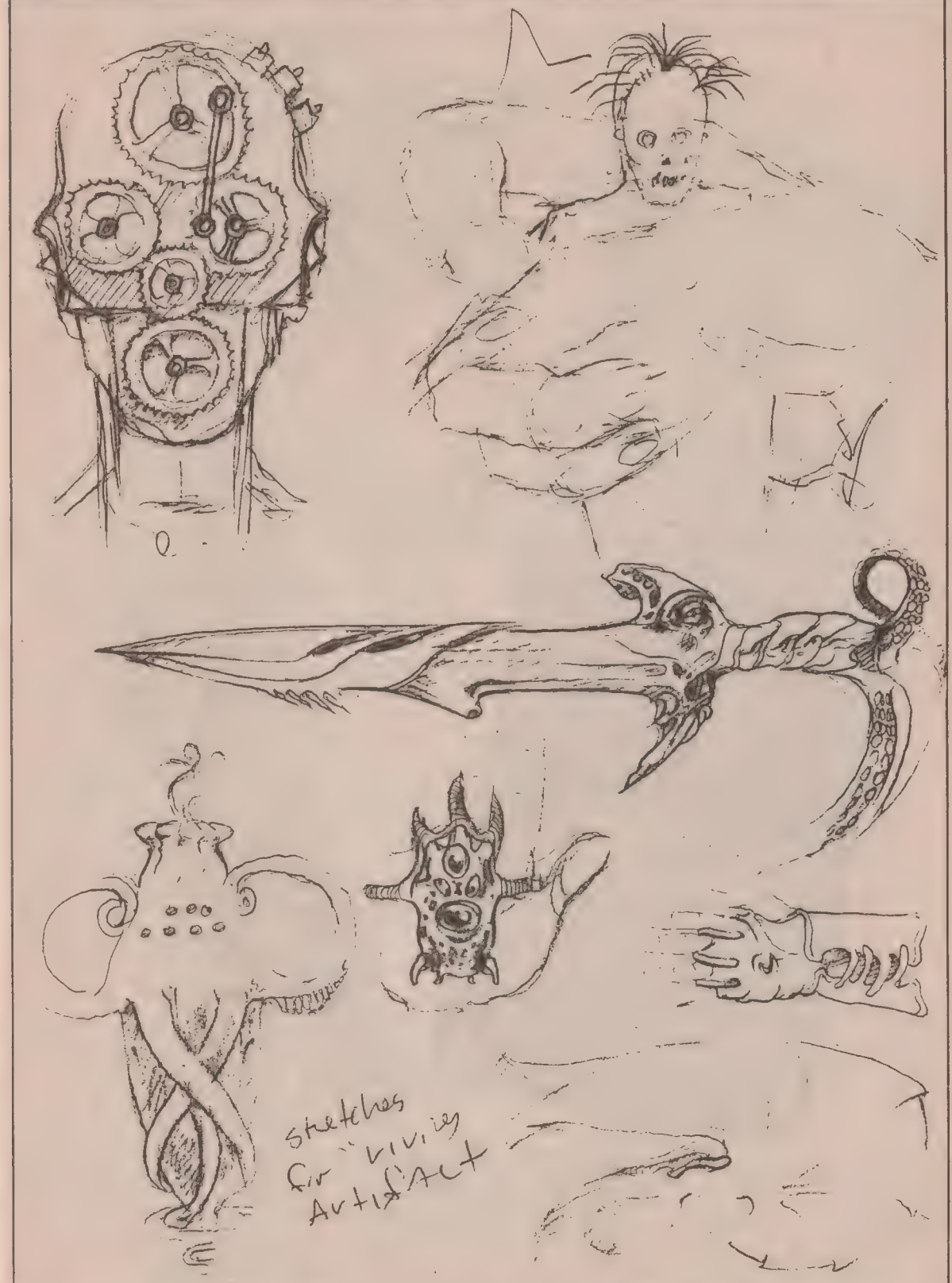
MIKE: *I'm assuming that in your travels you meet a lot of people who ask your advice. What kind of advice do you give to someone who wants to be an illustrator?*

ANSON: I would say to get your best body of work together and show it to the places that you think would be interested in your work in particular and to only show them things that you would really be interested in doing. Let them know you are easy to work with. One advantage I had is that I said I worked really fast and if they had an emergency where they needed someone to come through at the last moment then I'd be there. That actually happened a couple of times. They felt comfortable calling me to do that kind of thing.

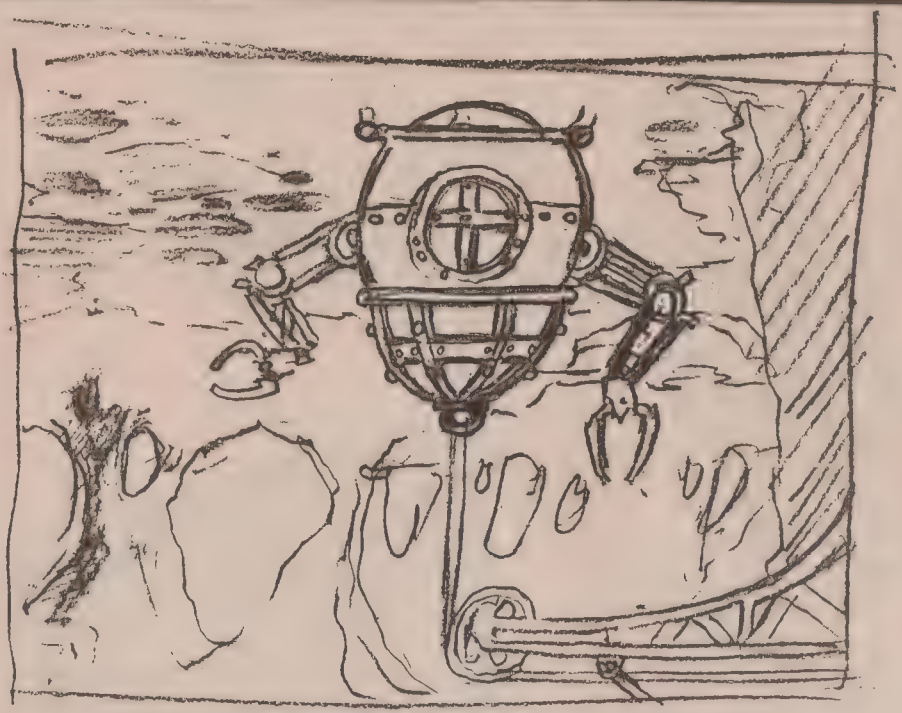
MIKE: *If there was something you could have done differently — anything at all — is there something you would change?*

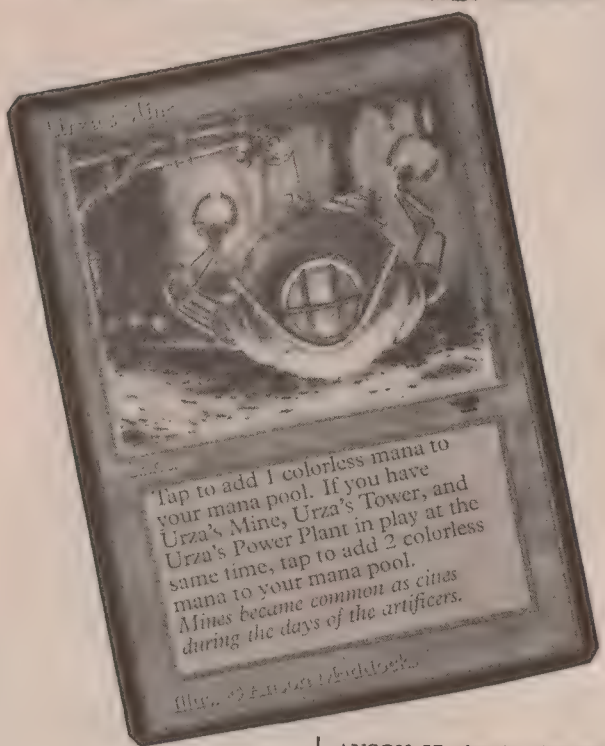


PIRE — that's the new name for JYHAD."



"I get most of my inspiration from plants and animals."




Tap to add 1 colorless mana to your mana pool. If you have Urza's Mine, Urza's Tower, and Urza's Power Plant in play at the same time, tap to add 2 colorless mana to your mana pool.
Mines became common as cities during the days of the artificers.

sketch for one of URZA'S MINES

ANSON: Uh, there's a few of the cards I wish I had thought out a little more, because they became common cards rather than a rare card and I see them all the time. But as far as my decisions go, no, I don't think I would have done anything differently.

MIKE: *I heard that Richard Garfield is at MAGIC on a commission only basis. Do you work under a similar arrangement?*

ANSON: We were commissioned with an original price which is an advance on royalties and then all the artists get royalties on their work.

MIKE: *Wow, that's great.*

ANSON: Yeah.

MIKE: *So, where can your fans see you in months to come?*

ANSON: Anyone who's interested in what appearances we're going to be making can get hold of conventions or Wizards of the Coast, and they'll give you a listing of what we're doing and what's going on. We're doing anything from small retail stores to conventions but as far as places where I am going to be at — I don't really know right now. I've been doing a lot of traveling so I think I need to sit down and get some actual work done so that I have a reason to go out in the future. *(Laughter.)*

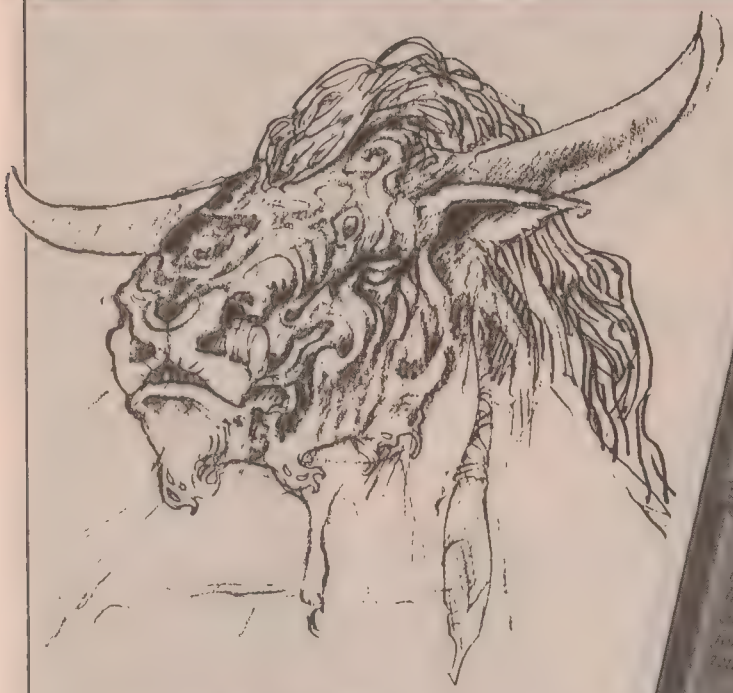
MIKE: *What artist has had the most influence on your work?*

ANSON: I think just natural life has the most influence. I get most of my inspiration from plants and animals — just real-life things.

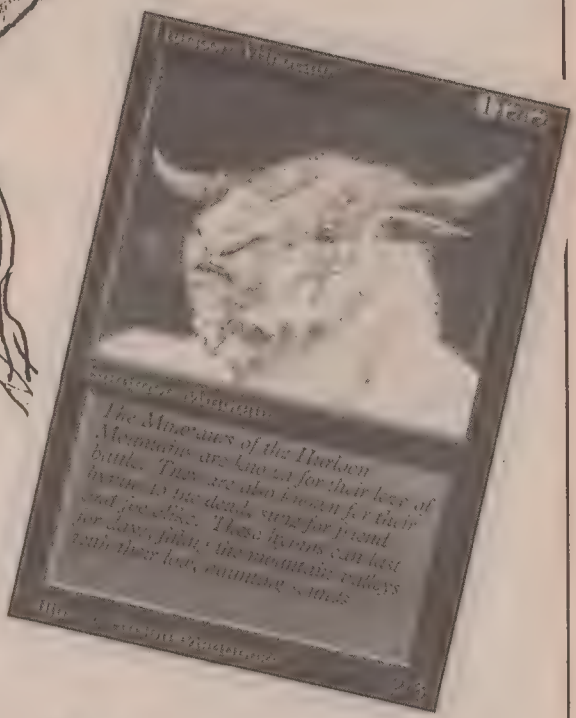
MIKE: *Is there anything you'd like to add?*

ANSON: Probably, but I'll think about it in about an hour. *(Laughter.)*

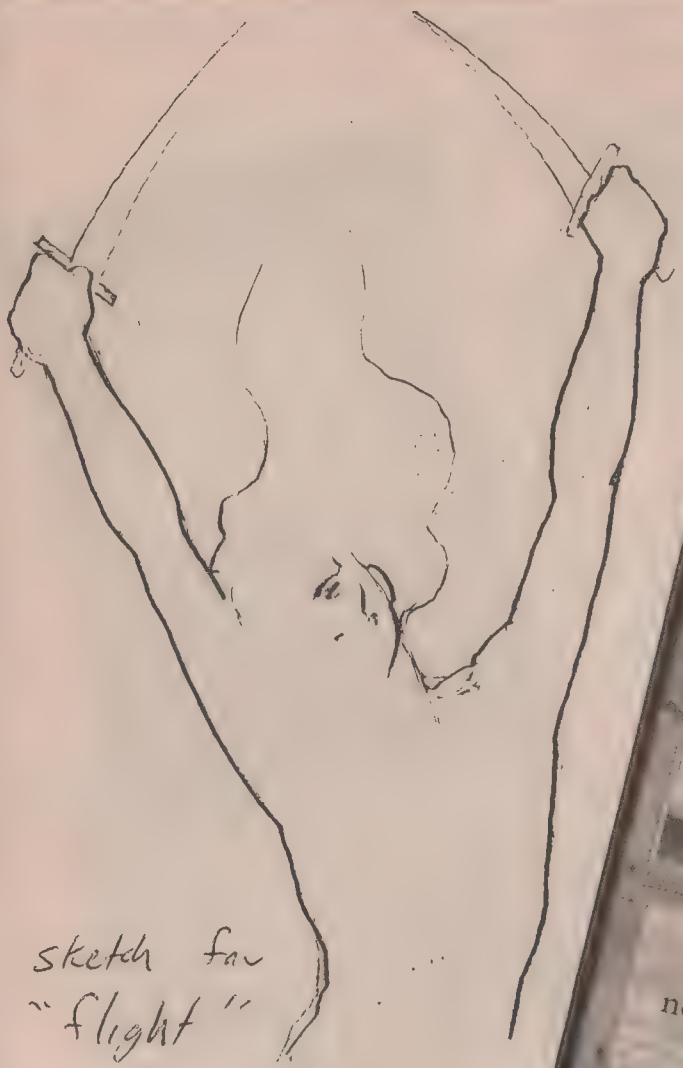
"All the artists get royalties on their work."



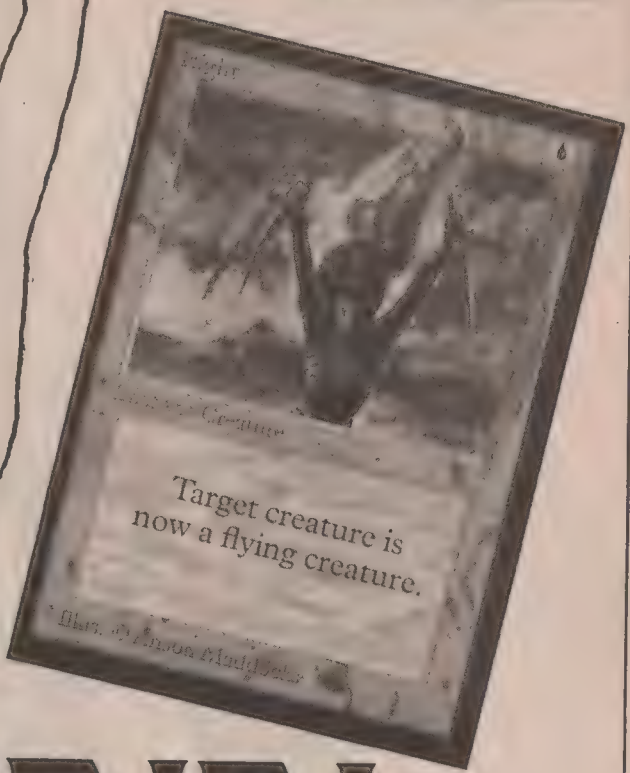
sketch for "Hurloon Minotaur"


Hurloon Minotaur
Creature — Minotaur
The Minotaurs of the Hurloon Mountains are known for their love of battle. They are also known for their honor. To the death, sure, but friend and foe alike. These horns can last for days, filling the mountain valleys with their low, mournful sounds.

"Wizards of the Coast didn't actually have



All art accompanying this interview is courtesy of Anson Maddocks, much of it never before seen art from his MAGIC sketchbooks.



GLENN ELLIOTT

a payroll, so everyone was a volunteer."

final sketch for "Moove Fiend" (ice Age)

MAGIC: THE GATHERING™ & © 1995 Wizards of the Coast®. All art accompanying this interview © 1995 Anson Maddocks. Used by permission

Glenn Elliott heads up Wizards of the Coast's games division, which includes ROBO-RALLY and THE GREAT DALMUTI, plus some well-known game or another, the name of which escapes us at the moment. Glenn is also in charge of the upcoming Battletech Deckmaster game . . .

MIKE MIKAELIAN: *How long have you been at Wizards of the Coast?*

GLENN ELLIOT: Well, I started working at Wizards of the Coast in August of 1993. At the time Wizards of the Coast didn't actually have a payroll so everyone was a volunteer. I worked one or two days a week, depending on what was necessary.

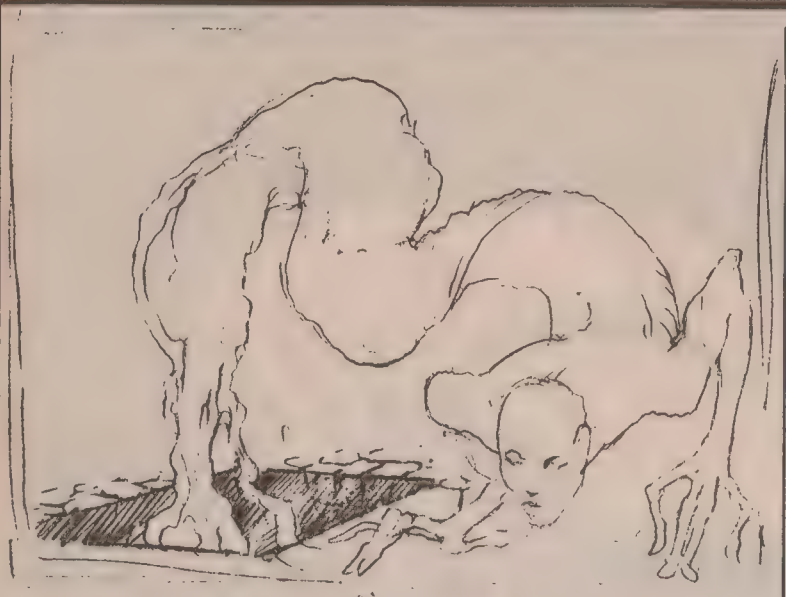
In September of 1993 I started working as one of the net reps. Wizards of the Coast has a presence on virtually all the major electronic networks right now like CompuServe, Genie, America Online and the Internet. I was working as one of those people, again, still on a volunteer basis.

In October I started doing the play test coordinating which involved setting up focus groups around the nation for whatever was the latest MAGIC expansion we had coming out. In March of '94 I joined the company full time. At that time I hired on as the manager of the research and development department.

Last November we had a company reorganization and we realized I was doing the job of about nine different people so we split that up and I'm now the product manager for the Great Dalmuti, Robo Rally and the Battletech Deckmaster game.

MIKE: *What's your background? What were you doing before you worked for*

"I'm the product manager for the Great Dalmuti,



Wizards?

GLENN: Before I worked for Wizards of the Coast, I was a CAD systems programmer analyst for Boeing computer services. That's a fancy way of saying I was a computer programmer. I worked on a Unix system programming in the C language and the Oracle relational database system.

MIKE: *For the few comics fans not yet mesmerized by the game, why don't you tell us what MAGIC is all about?*

GLENN: Okay, MAGIC is a trading card game — which means it combines some of the elements of trading cards like baseball cards and some of the elements of a traditional card game like Hearts or Spades or something like that. What that does is it takes — well primarily the rarity structure that you see with baseball cards where a signed autographed **Babe Ruth** rookie card is considerably more rare than a **Daryl Strawberry** or something — it adds that to a card game which, if you can imagine an ace of spades being a rare card and a two of clubs being common, that's sort of what you have with MAGIC.

But unlike a standard card game, with MAGIC you can put any cards in your deck that you want, and we each use a deck when we're playing. So my deck may not have any of the same cards at all that your deck has in it. It may be completely different and we're playing against each other. In MAGIC each of us represents — we're playing — a Wizard and we're dueling over — whatever. We have some sort of conflict going on and we've decided to resolve it by a Wizard's duel and that's what MAGIC represents. The cards in the game represent the land that you draw power from in order to cast spells and they also represent the spells that you cast using that power.

There are a variety of types of spells. Some of them summon creatures to fight for you or to defend you from your opponent. Some of them are simply a one-shot type of spell — a fireball or lightning bolt. They have an effect, they do a certain amount of damage or they remove a creature from a game and then the card goes away — it's discarded. Some of them are enchantments, meaning they alter the game environment in some way so if you cast a particular spell maybe it will make it more difficult for a Wizard who is playing primarily a white deck, for instance, to cast spells.

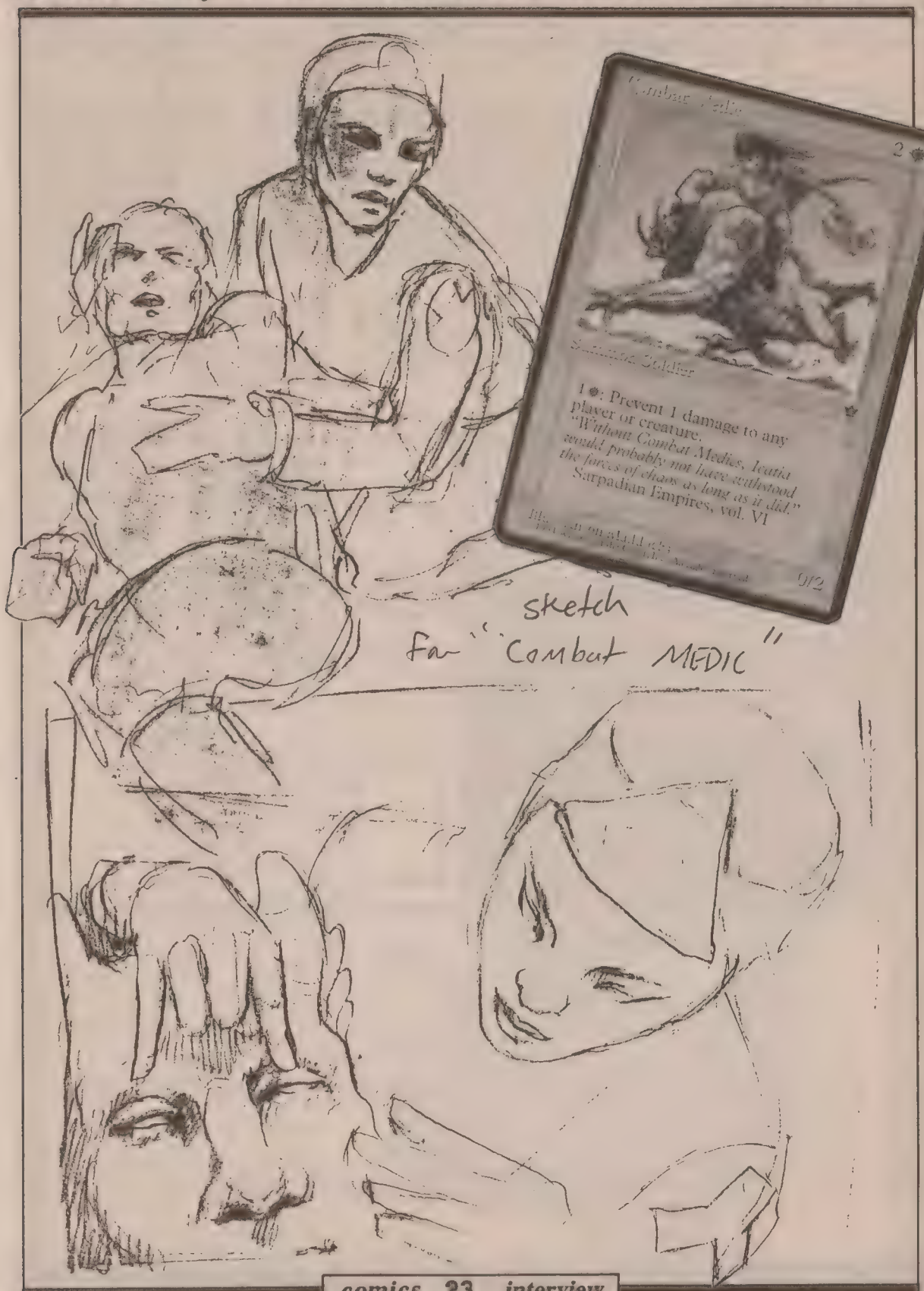
The last type of cards are what are called artifacts. These are mechanical constructions which have been imbued with a magic property. They're similar to enchantment in that they remain in play but they're different in that they don't alter the game environment on a continuous basis like some of them do.

In MAGIC there are five different colors that represent the five different schools of magic; white, blue, black, red and green. Each of those colors has a different purpose to it. White magic, for instance, is the color of protection and healing, whereas red magic is the color of war and chaos. So they oppose each other in some ways and some of them also work together — like healing and protection is allied with green, which is nature. And both of them oppose black, which is sort of death magic — necromancy. So the cards play off each other and it makes for quite an interesting game.

MIKE: *As a kid what kind of games did*

Breeding Pit
Enchantment
During your upkeep, pay ❀ or bury Breeding Pit. At the end of your turn, put a Thrull token into play. Treat this token as a 0/1 black creature.
The Thrulls bred at a terrifying pace. In the end, they overwhelmed the Order of the Ebon Hand.

Robo Rally and the Battletech Deckmaster game."


1 ✹: Prevent 1 damage to any player or creature.
"Without Combat Medics, Icatia would probably not have withstood the forces of chaos as long as it did."
Sarpadian Empires, vol. VI
sketch
for "Combat MEDIC"

BLUE LINE PRO

USE WHAT THE PROS USE!

The Finest Art Products Available for The Comic Field!

- Blue Line Comic Book Pages Pro
- Blue Line Sampler
- Blue Line Comic Book Cover Sheets
- Blue Line Comic Book Layout Pro
- Blue Line Comic Book Pages
- Blue Line Concept Sketch Pages

BLUE LINE PRO

COMIC BOOK PAGES PRO

Premium Brite Art Index Board pre-printed with non-photo blue for use with pencil, pen and ink, watercolor, pastel and washes.

24 pages
3-Ply Brite Art Index Board
Page Size
11" x 17"
Printed Image Size
10" x 15"
1-Cover Sheet
Printed Image Size
10 3/4" x 16"

Special Promotion by

BLUE LINE PRO & COMICS INTERVIEW

Comic Book Pages	$8.95
Concept Sketch Pages	$6.95
Comic Book Layout Pages Pro	$6.95
Blue Line Sampler	$7.95
Comic Book Cover Sheets Pro	$7.95
Comic Book Pages Pro	$12.95

Ordering Information:
Send Check or Money Order. Allow 3-5 weeks for delivery.
Please add $2.50 for 1st pack and $.50 for each additional pack.
Please no credit cards at this time.

Name: _____
Address: _____
_____
Phone: _____

Description	Qty.	Price
	x	
	x	
	x	
Please add shipping and handling charges	x	
Send Orders To: Fictioneer Books, Ltd 234 Fifth Ave. Suite 301, New York, NY 10001	Total	

"With MAGIC you can put any cards in your deck you want."

you play?

GLENN: I came from a wargaming background so the games I used to play are Dungeons and Dragons, which is a role-playing game, and Advanced Squad Leader, and Sixth Fleet. I played chess in school like everybody else. But mostly it's wargames and role playing games.

MIKE: *Right now you're working on, uh, six games?*

GLENN: Yes, I'm product manager for The Great Dalmuti, for Rover Rally, and for Battletech.

MIKE: *Why don't you tell us a little about each.*

GLENN: The Great Dalmuti is a family card game, a social game about on the level of complexity of, say, Uno. In fact it will probably compete with Uno once it gets truly into the mass market. The Great Dalmuti is based on the premise that life is not fair. Since life isn't fair the card game doesn't need to be fair either. Within the game there is a social caste and the player at the head of the table is called the Greater Dalmuti. The Greater Dalmuti is sort of the equivalent of a king or queen. The ruler of the realm, the noble of highest position. Everybody looks up to the Greater Dalmuti and everybody wants to be the Greater Dalmuti.

Sitting to the left of the Greater Dalmuti is the Lesser Dalmuti. The Lesser Dalmuti is a prince or a princess — still noble but just a little bit down on the social ladder. Next to the Lesser Dalmuti and then most of the way around the table are the middle class. These are the Merchants and they don't really have any social standing at all but that's not necessarily bad because they could be a Peon. A Peon sits immediately to the right of the Greater Dalmuti.

The first person to the right of the Greater Dalmuti is the Greater Peon. This is the person that's lowest in social status. They basically have nothing and nothing to lose, right? They are as far down as they can go. Within the context of the game the Greater Peon is the one that has to shuffle and deal out all of the cards and run get you more chips when you run out and all that kind of stuff. It makes for a fun game if you sort of role-play it in that way.

To the right of the Greater Peon is the Lesser Peon. The Lesser Peon is just a little bit higher up in social status but not much.

MIKE: *He gets to cut the deck.* (Laughter.)

GLENN: He gets to cut the deck, right. *(Laughter.)* Well, only if the Greater Dalmuti lets him. The thing that makes

sketch for "VAMPIRE bats"

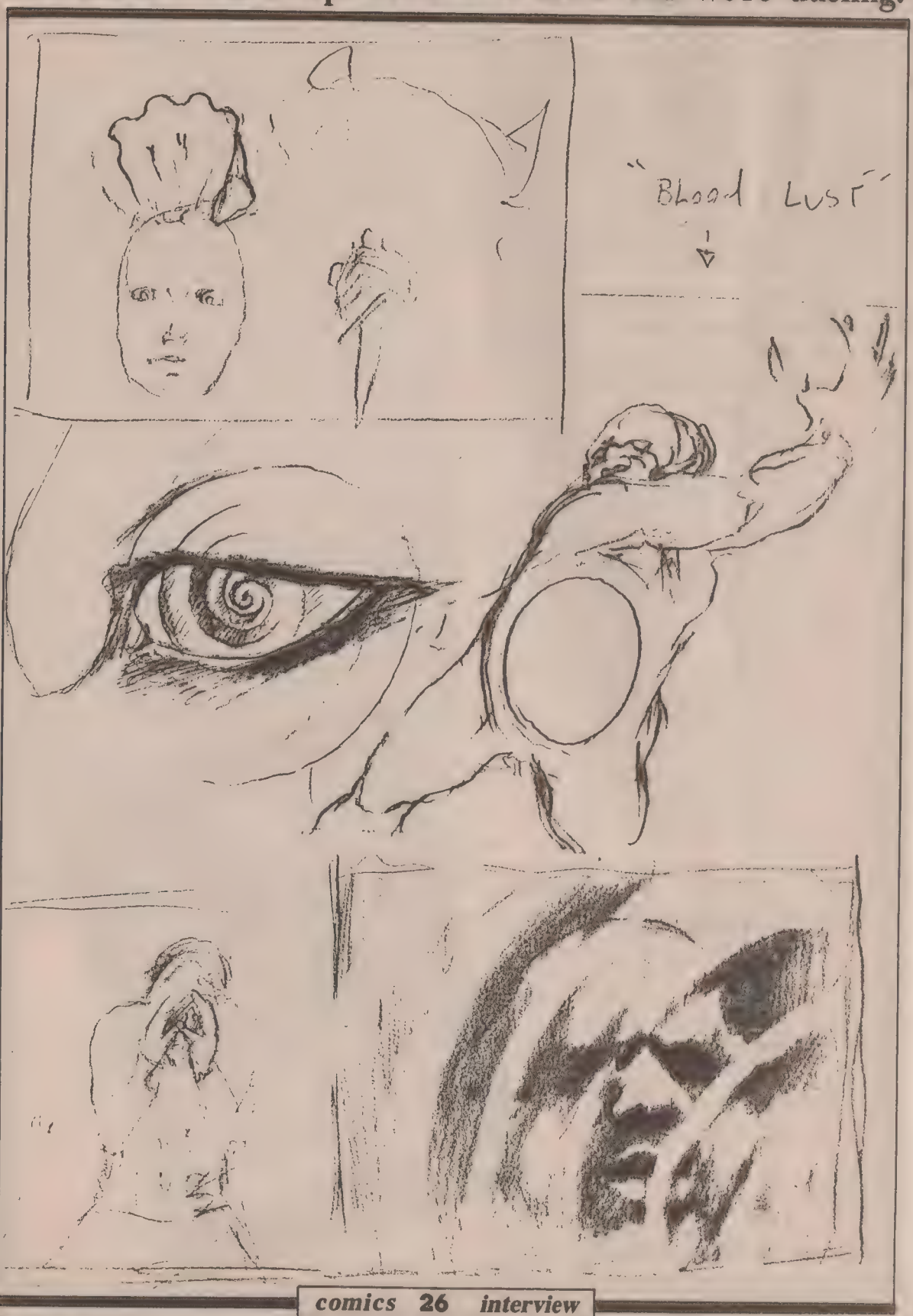
the game unfair is, of course the Greater Peon has to deal out all the cards. Once they're dealt, the Peons have to pay taxes to the Dalmutis and that takes the form of their best cards. The Greater Peon has to give his or her two best cards to the Greater Dalmuti. The Lesser Peon gives his or her best one best card to the Lesser Dalmuti. And the Dalmutis return whatever slough they want to get rid of. They do have to pick it before they look at the cards from the Peons, though, but just whatever junk they want to get rid of.

Immediately from the start the Dalmutis have this tremendous advantage because they've received the best cards from one of the other players.

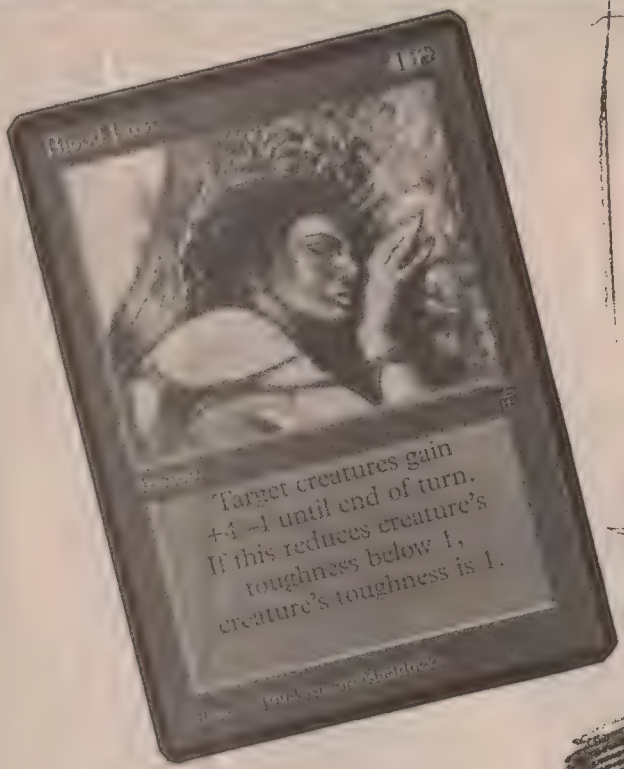
Play begins with the Greater Dalmuti playing a pattern of cards. They all have to be the same cards. The structure of the

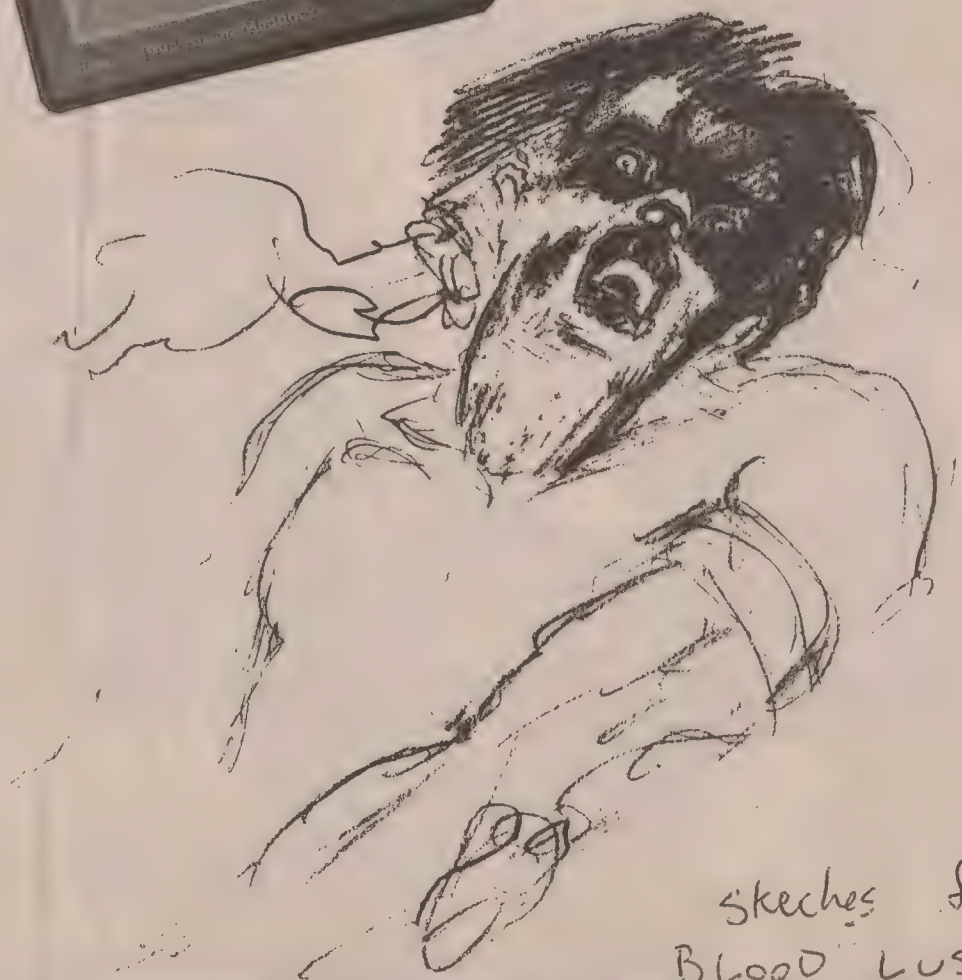
Flying, : +1/+0 until end of turn.
No more than may be spent in this way per turn.
"For something is amiss or out of place/ When mice with wings can wear a human face." —Theodore Roethke, "The Bat"

"In MAGIC each represents a Wizard and we're dueling."



"Cards in the game represent power to cast spells."

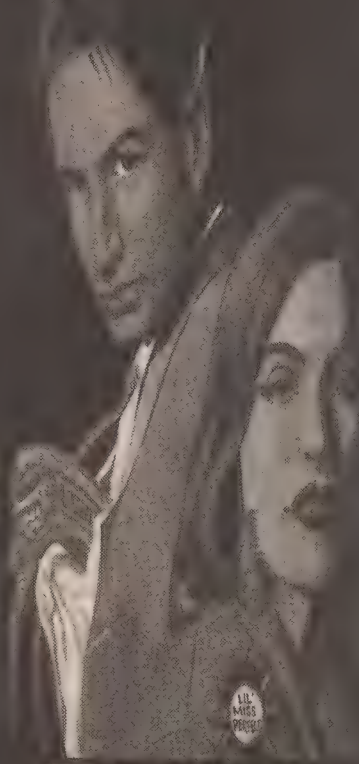




sketches for BLOOD LUST

HOT AUGUST TITLES!

aXed



The Axed Files #1
by Cho & MacKenzie!
from Parody Press!

StrangeLove

StrangeLove #1
by Ishida & Freeman!
from Entity Comics!

GENSAGA

Gensaga #1 with Kabuki
by Raff Ienco!
From Entity Comics!

Catch the
Entity Heatwave!

ENTITY COMICS

INVINCIBLE STEALTH SENTAI
HARRIERS

The aXed Files (c) H. Cho & K. MacKenzie; Gensaga (c) R. Ienco; Kabuki (c) D. Mack. StrangeLove (c) S. Freeman & T. Ishida; Harriers (c) CATS Studios; Nira X. Cyberangel (c) B. Maus.

"The Great Dalmuti is based on the premise that life is not fair."

deck is that there is a single one and there's two twos, three threes, four fours, all the way through twelve twelves in the deck. Plus there's two Jesters. Jesters are a special form of wild card called a mirror. By itself a Jester has no value whatsoever. It's worse than a twelve but if you put it in with a group of other cards it mirrors them. If you put two eights and a jester together it looks like three eights. It's not truly a wild card — with a true wild card you get to pick what it's going to be, but it's a mirror. Anyway, back in the sequence of play:

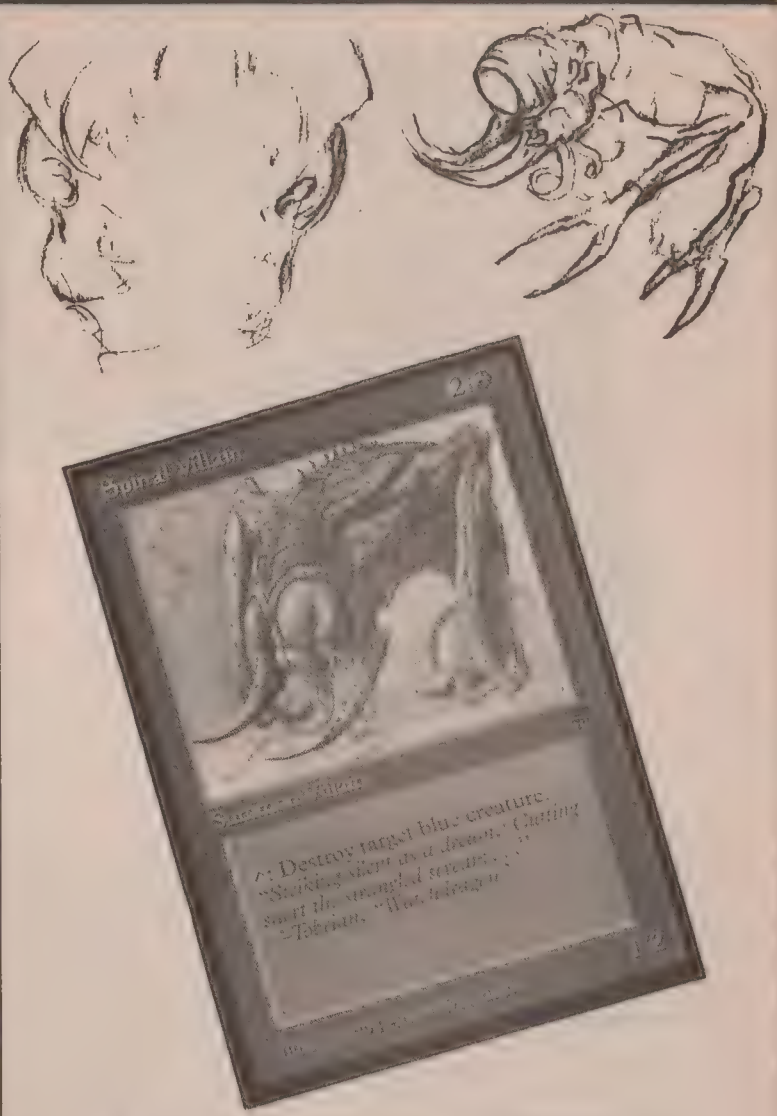
The Greater Dalmuti plays a pattern of cards. The Greater Dalmuti may choose to play three elevens, let's say. Everybody else now has to play three cards, that's the pattern chosen by the Greater Dalmuti and they have to be lower numbered; they have to be a better card than whatever the Greater Dalmuti played. The Lesser Dalmuti may then decide to play three eights because eights are better than elevens and everybody keeps going around the table until everyone passes.

Now, if you were one of, say, the Merchants and you happened to be holding all three of the threes when it came around to your turn you might not want to play. Just because you're holding better cards doesn't mean you have to play them because later in the game, if you're just a Merchant, those three threes are going to be really powerful cards if you play them as singles. Eventually people start playing singles. They're trying to dump their patterns first but eventually you're holding in your hand only one seven and there is no way to play that in a pattern so you just play it. You might choose to pass and a hand ends when everyone passes. The last person to play a card gets to lead the next hand. You don't have worry about taking a trick because the Greater Peon just cleans up the cards and puts them in a nice neat stack and whoever played the last card gets to lead.

You continue that way until everyone runs out of cards, but you have to remember the order you ran out of cards because the first person to run out gets to be the Greater Dalmuti for the next hand. The second person the Lesser Dalmuti etc., on down to the last person holding cards, who gets stuck with being the Greater Peon. So then everybody stands up and you rearrange and sit around the table play another hand.

MIKE: *Why don't you tell us a little about Robo Rally.*

GLENN: All right. Robo Rally is a traditional board game. The premise of it is you're playing a supercomputer in a



Sketches for "SPINAL VILLAIN"

"BATTLETECH will be a Deckmaster game.

factory, and you're such an advanced supercomputer that you actually have your own intelligence. You get kind of bored late at night because there's not a whole lot going on in this factory. So all these little robots that are wandering around the factory performing their jobs — well, you finally realize you can have some fun with these little robots. So you and a bunch of other supercomputers got together and decided to have a race. You set up flags within the factory and number them. They have to touch the flags all in order, and the first person to do so wins. The trick is that there are all kinds of obstacles in the factory. There's walls you have to go around; there's floor-mounted lasers; there's conveyor belts; there's posts — all kinds of hazards, plus each of the robots could get in your way. Robots can't stack on top of each other. If one robot runs into another it pushes it out of the way. It seems fairly simple so far, but the trick is that in order to program your robot, to tell it to go from point A to point B, you're dealt a hand of cards. Normally, you're given nine cards and these cards will say things like turn left or move forward one or U turn or something like that on them, and they're random. You have to make a program out of them that will take your robot closer to its objective — the next flag it's supposed to touch.

MIKE: *How about BATTLETECH?*

GLENN: BATTLETECH will be a Deckmaster game and in some sense it's similar to MAGIC or VAMPIRE. It's going to be released in spring of '96. It's based on the BATTLETECH wargame. We're producing this game under and there's not a whole lot to tell about it right now except that Battletech is a game of combat between giant robots.

MIKE: *You mentioned that Greater Dalmuti will be in the mass market. Are there any plans to bring MAGIC into the mass market?*

GLENN: Well, MAGIC is sort of getting into the mass market without our help. We currently don't sell directly to mass market outlets, however, because of federal law and restraint of trade and all that kind of thing. Once we've sold to our distributors we have no control over what they do with the product. Several of our distributors have been selling to mass market outlets. You can find our products in Barnes and Noble . . . I think we're in B. Dalton. Basically those mass market outlets are purchasing from our normal distribution channels. For the Greater Dalmuti we would like to sell direct to the mass market but in order to be fair to our core industry, the industry that we came from, we're trying to work out a policy that won't allow the mass market chains to automatically undercut the hobby stores. We want to keep the hobby store going because that's where we came from. That's our home base.

MIKE: *You guys must be flooded with unsolicited ideas for card games.*

GLENN: Yes, as a matter of fact we are. *(Laughter.)* Although I did sort of have something to do with limiting that. One of the first things that I did when I hired into the company full time back in last March was to stop accepting submissions for MAGIC expansions and Deckmaster games. At the time we were receiving something like three MAGIC expansions submissions a week and one all new Deckmaster game every other week. We simply didn't have enough people to even review them, so there wasn't much point in accepting them. So we no longer accept submissions for any of our Deckmaster games, and that includes MAGIC.

MIKE: *What about the MAGIC comic book? Have you had an opportunity to see that yet?*

GLENN: I haven't actually seen the full text of the comic book or even the full production version but I have seen a lot of the art, and the art is fabulous. They're doing a wonderful job with it.

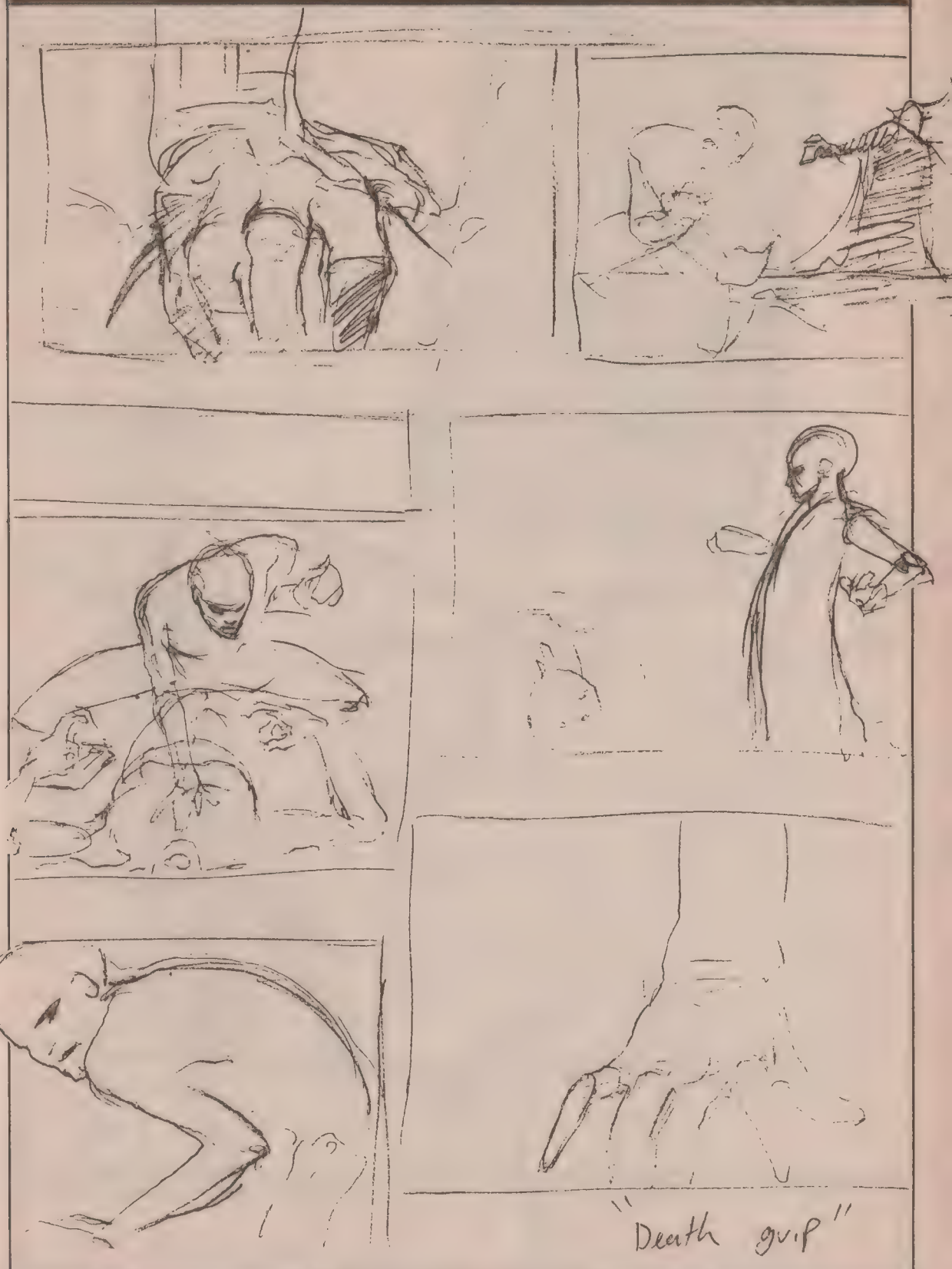
MIKE: *And what are the different series that are planned for this year?*

GLENN: there are three series that Acclaim is planning on doing. The first is called SHADOW MAGE, and I believe it's going to be release later this month. SHADOW MAGE is based on just the MAGIC: THE GATHERING environment, Dominia. It's a creation pretty much all of their own. It uses a few references you'll find familiar. But the fiction of the game is all their own. The next two books that they're going to be doing are series based on ICE AGE and on FALLEN EMPIRES. Those are tied a little more closely to the storyline that was devised for those expansions. There will probably be a little more play between the cards of those expansions and the books themselves.

MIKE: *Will we be seeing any of the more traditional MAGIC tapestry appearing in the comic books? Will we be seeing characters who are mentioned on cards like Ursa and Mishara?*

GLENN: Yeah, I expect to see stuff like that. I know that Acclaim is going to try to integrate many of their own characters. They're going to create their own characters for use in the comic book. But I'm sure they'll refer to the background of the MAGIC game at least once in a while. It's

It's similar to MAGIC or VAMPIRE."



"In six months we went from five to 30 full-time

tough to do a comic book based on MAGIC without referring to Ursa and Mishara and the characters in the game. But something else we plan to do is, if they come out with characters that are fun and exciting I'm sure that we'll use them on cards sometime in the future. Or possibly in the flavor text on cards. We want to make sure that the MAGIC: THE GATHERING Universe is well integrated. In order to do that we have to cross-pollinate all the projects that we work on.

MIKE: *Richard Garfield is the creator of MAGIC?*

GLENN: Yes, he is.

MIKE: *And Robo Rally?*

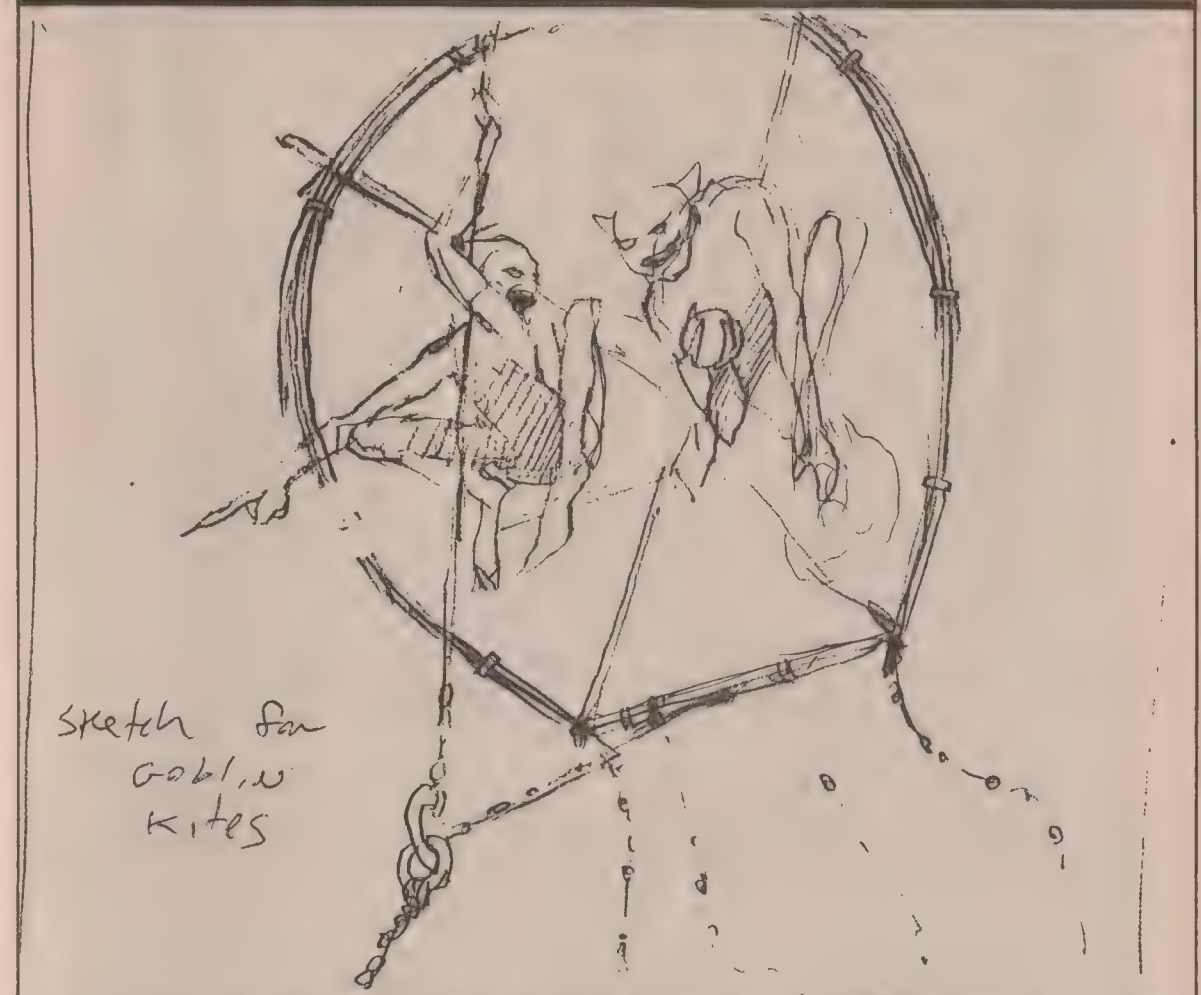
GLENN: And of the Great Dalmuti.

MIKE: *What's it like, working with him?*

GLENN: Richard is a lot of fun. He's usually pretty quiet, but he dreams up games, sometimes just on the spur of the moment, and you never quite know what

FINAL Sketch for "Goblin Kites"

people. By the end of the year, we were at 120."



to expect. He'll come up with a game, and he'll gather us all together, and we'll all go into the game room, and sit down to play it — and he'll explain it to us and we'll start playing and we'll start to realize just how much depth there actually is to the game. And this is something he just comes up with over the course of a morning. He works on it in the early afternoon, and by late afternoon we're playing it. He's a lot of fun, great to have around.

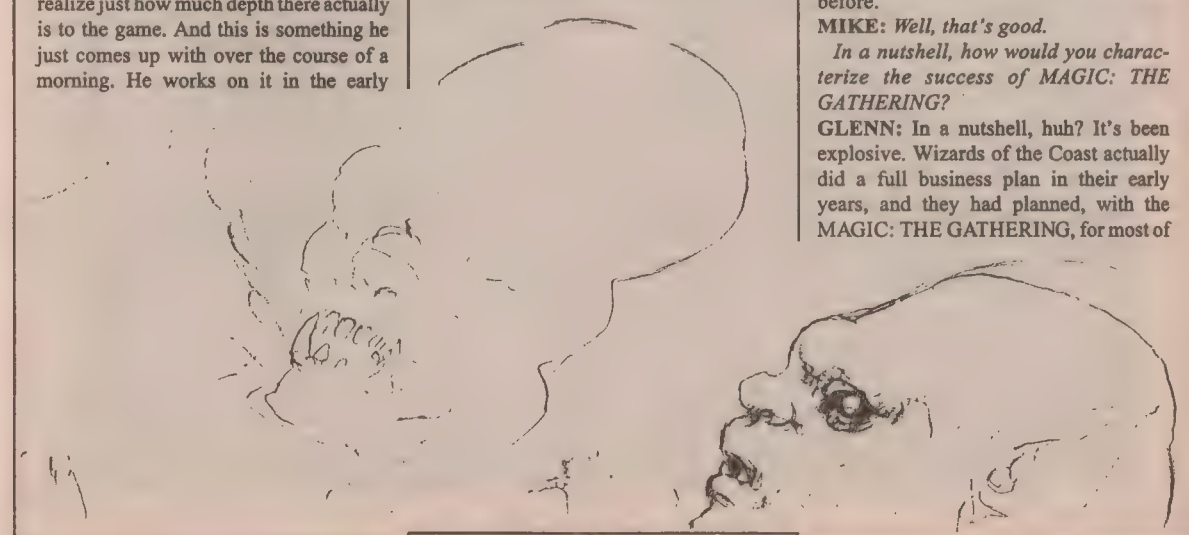
MIKE: *I'll bet you never imagined you'd be doing this for a living.*

GLENN: No, I thought I was going to be a computer programmer for the rest of my life. It didn't quite work out that way. This is definitely for the better, though. I'm much happier here than I've ever been before.

MIKE: *Well, that's good.*

In a nutshell, how would you characterize the success of MAGIC: THE GATHERING?

GLENN: In a nutshell, huh? It's been explosive. Wizards of the Coast actually did a full business plan in their early years, and they had planned, with the MAGIC: THE GATHERING, for most of

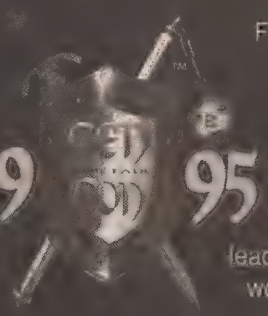


The Greatest Event on the GLOBE!

GEN CON® Game Fair 1995

August 10-13 MECCA Convention Center Milwaukee, WI

• **Bigger than ever with over 1,000 games of all kinds!** Computer, arcade, adventure, military, strategy, board, miniatures, role-playing, and mind-blowing virtual reality!



• **Better than ever with hundreds of game tournaments!** Two dozen world championships, the famous AD&D Game Open, and over $15,000 in prize giveaways!

• **More fun than ever with dozens of celebrity guests!** Like *Star Trek's* **James "Scotty" Doohan** on Science Fiction Saturday, not to mention a stellar line-up of gaming greats on Thursday, Fantasy Friday, and Super Hero Sunday, too!

• **More new game releases than ever!** Over 200 game makers are exhibiting their leading edge products at the world's largest game store!

• **Over 1,300 events in all!** Including fantasy art show and sale, game auction, costume contest, film festival, and lots more!

Register for 1, 2, 3 or all 4 days! Write today for more information! Your Registration Packet will be sent in May if we receive your request before April 15.

Meet *Star Trek star James "Scotty" Doohan**

To get your GEN CON '95 Game Fair Registration Packet including the huge schedule of events for all four days, advance information on hotel accommodations, and more. . .

Mail your name, address, and telephone number to:
GEN CON Game Fair, 201 Sheridan Springs Road, Lake Geneva, WI 53147 USA. Or FAX (414) 248-0389

*Star Trek and all other marks and copyrights used herein are the property of Paramount Pictures. ©1995 All Rights Reserved. Celebrity appearances are subject to change without notice and ™ designate trademarks owned by TSR, Inc. ©1995 TSR, Inc. All Rights Reserved.

"MAGIC went *beyond* 'catastrophic success'."

the typical scenarios that you see. You have what they call the "catastrophic failure" scene — you come out with this product and it just flops completely, and you're stuck with 2/3 of your inventory just lying around in a warehouse. They had a plan for that, and they had plans for a variety of things in the middle, and then they had a plan for what they called "catastrophic success," meaning success so wild that the explosive growth would be beyond anything they could control.

MIKE: *So they'd already planned for "catastrophic success"?*

GLENN: Well, MAGIC actually went *beyond* the "catastrophic success" scenario. *(Laughter.)* It was a good thing they had done that original plan, because otherwise we really wouldn't have had a chance. Too much success can be just as bad for a company as too little.

MIKE: *There are plenty of people who wouldn't agree with you.*

GLENN: I'm sure there probably are.

We've grown explosively in the last couple of years. When I joined the company, in August of '93, there were maybe four or five people that were sort of the core of the company. Then there were 10 or 12 of us that were volunteers on a part-time basis. By the time we had a payroll in November, there were 20 people receiving paychecks; and by the time I hired on full-time, in March, there were 30. So that in that space of six or seven months there, we went from essentially five people with a bunch of part-time help to 30 full-time people.

By the end of the year, we were at 120. And we're still growing.

MIKE: *Wow! That's quite a jump!*

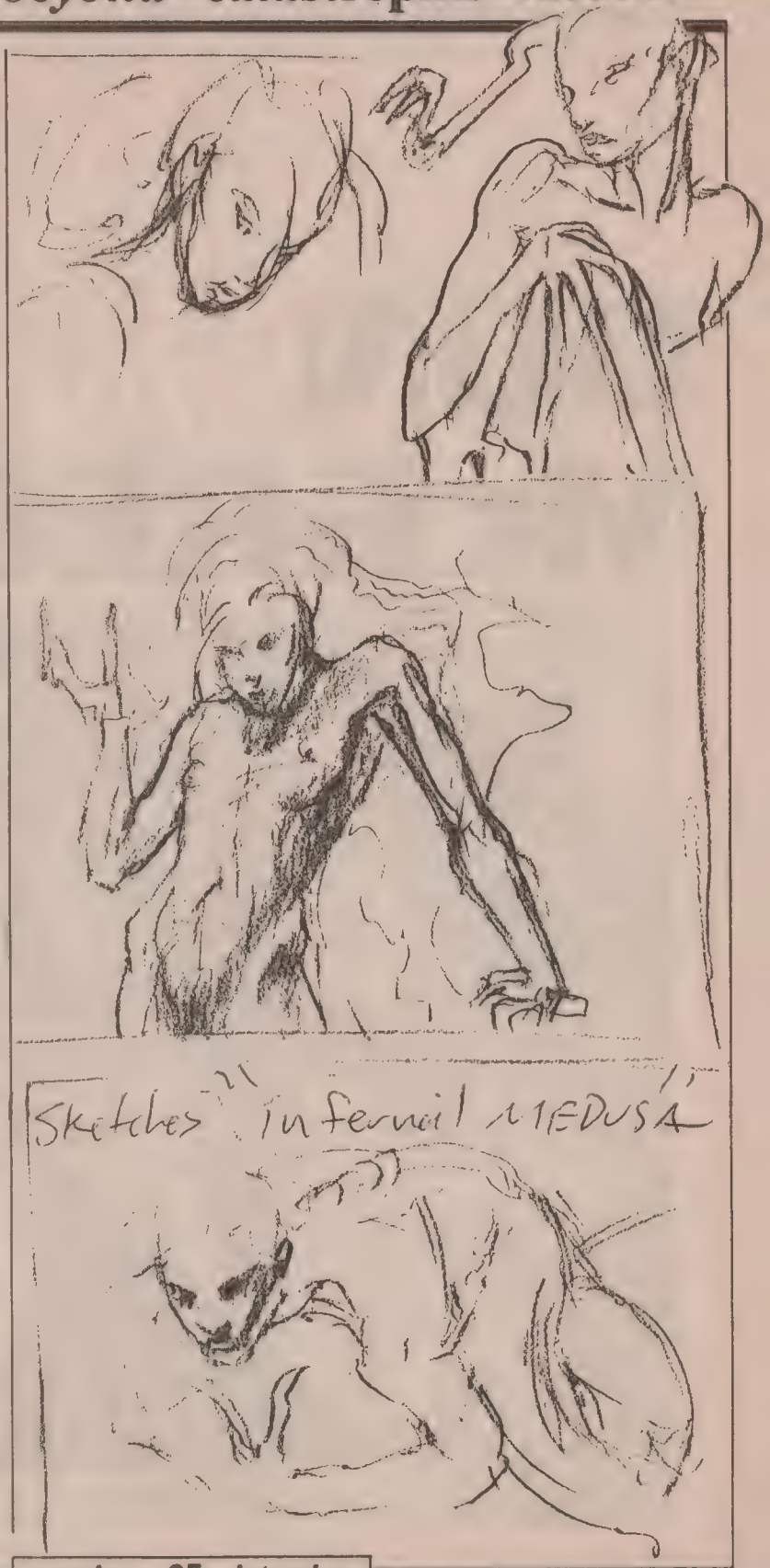
GLENN: It's phenomenal growth.

MIKE: *Do you think we'll see MAGIC poking into other markets? I know the comic book, and I've seen previews for the computer game. Are there any other major markets that you'll be moving into?*

GLENN: Well, we have a lot of things that we'd like to see happen. A couple of them, we're actually working on deals right now. Unfortunately, I can't talk about any of them. Some of the companies we're talking to are publicly traded, so I can't even talk about it.

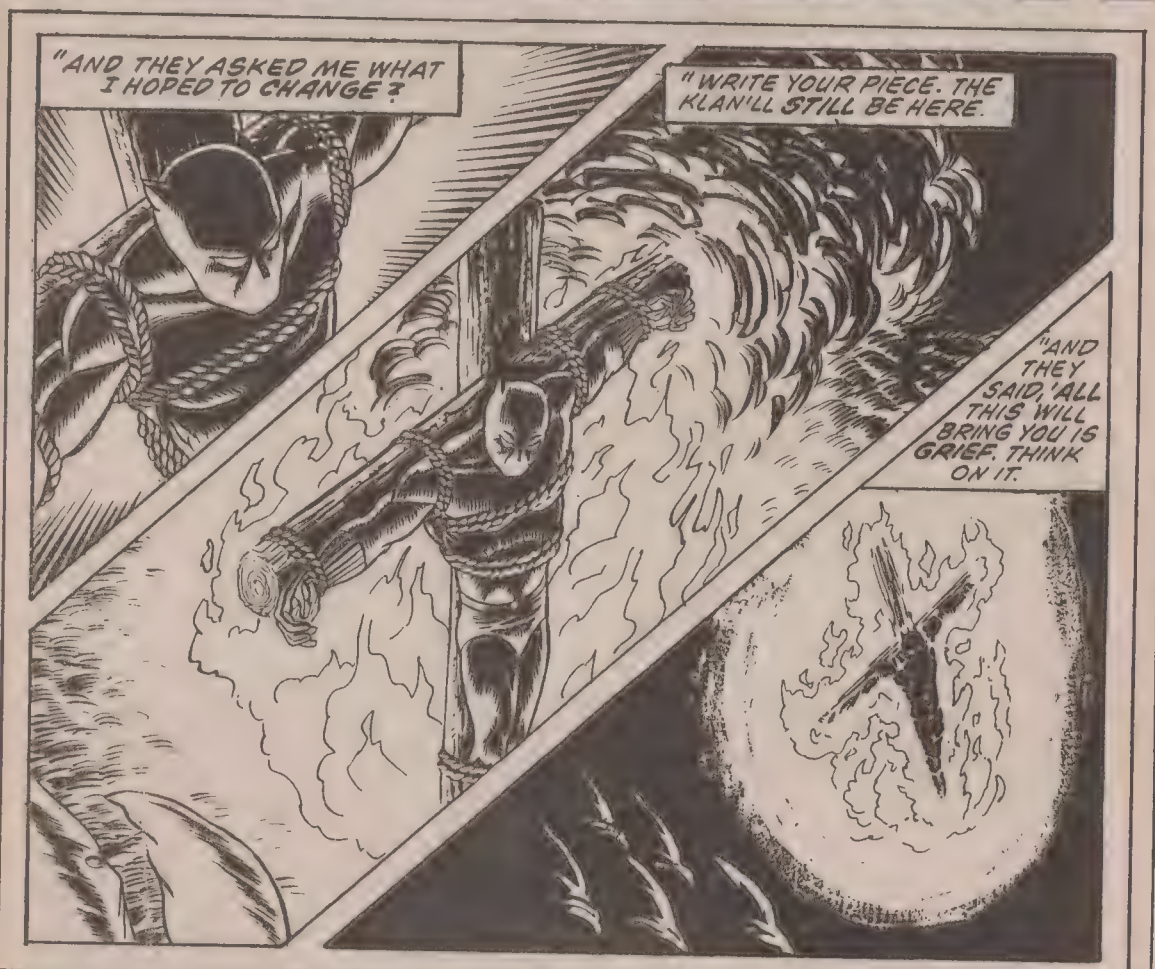
MIKE: *Sounds very exciting. I'm sure we can look forward to seeing more of MAGIC in the future.*

GLENN: You bet! We have three releases scheduled for this year, an all-new game coming out later this year, NETRUNNER . . . You can look forward to a lot of new things from Wizards of the Coast. □



"I was thickheaded: 'I'm celebrating America's bi-

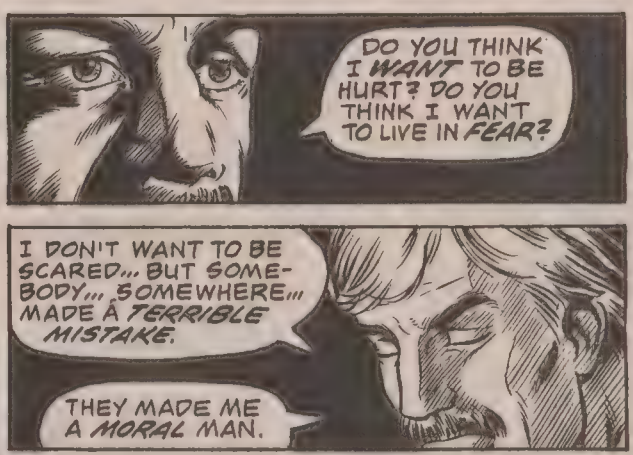
DON McGREGOR


"AND THEY ASKED ME WHAT I HOPED TO CHANGE?
"WRITE YOUR PIECE. THE KLAN'LL STILL BE HERE.
"AND THEY SAID, 'ALL THIS WILL BRING YOU IS GRIEF. THINK ON IT.

From JUNGLE ACTION, featuring the Black Panther: "A Cross Burning Darkly..." with art by Billy Graham.

Black Panther art ©1976 Marvel Comics Group. Zorro & Lady Rawhide TM & ©1985 Zorro Productions, Inc Ragamuffins TM & ©1985 Don McGregor & Gene Colan. Detectives, Inc. ©1980 Don McGregor & Marshall Rogers. "Fade-Away Walk" and cover art ©1971 Warren Publishing Co

centennial by doing a book about the Ku Klux Klan.'"


DO YOU THINK I WANT TO BE HURT? DO YOU THINK I WANT TO LIVE IN FEAR?
I DON'T WANT TO BE SCARED... BUT SOMEBODY... SOMEWHERE... MADE A TERRIBLE MISTAKE.
THEY MADE ME A MORAL MAN.

In the first part of this interview, we interrogated Don McGregor ruthlessly about his current ZORRO and LADY RAWHIDE work. Now, the revelations continue — including some surprising tidbits about the genesis of the Bad Girl of Old California. Plus, we make Don talk about his earliest days in comics, and his debut at Warren in 1971.

So as not to offend our more sensitive readers, all screams of pain have been edited out of this transcript.

Let's go . . .

LOU MOUGIN: *In most of your heroes, Don, I've noticed that there's a tendency for it to go like, "Well, if he just gets out of this one, and gets patched up with maybe three days' stay in the emergency ward, he's doing fine!" But it put me in mind of the last Black Panther story you worked on in JUNGLE ACTION, where you had the Panther stuck on the paddlewheel of the old mill.*

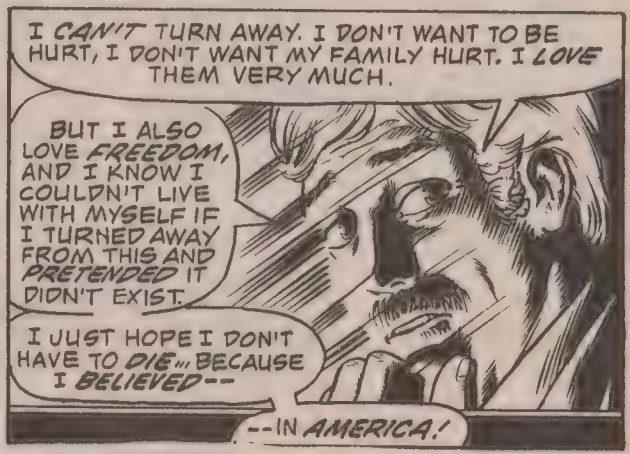
DON McGREGOR: You're going all the way back to "The Panther Vs. the Ku Klux Klan." That's a long time ago — you may have seen that stuff more recently than I have. *(Laughter.)*

LOU: *No, I haven't! But I've got a strange memory. It files those things away for reference.*

DON: By the way, if I had said, "I will ban the Ku Klux Klan storyline," I probably could have written that book a lot longer. *(Laughter.)* Obviously, they knew I was gonna be thick-headed enough to say, "Ah, I'm celebrating America's bicentennial by doing a book about the Ku Klux Klan," and other extremist groups which, I think, have proliferated in the past couple of decades since then.

LOU: *On all sides.*

DON: Yeah, exactly. So we were gonna deal with all that in those stories. And the


I CAN'T TURN AWAY. I DON'T WANT TO BE HURT, I DON'T WANT MY FAMILY HURT. I LOVE THEM VERY MUCH.
BUT I ALSO LOVE FREEDOM, AND I KNOW I COULDN'T LIVE WITH MYSELF IF I TURNED AWAY FROM THIS AND PRETENDED IT DIDN'T EXIST.
I JUST HOPE I DON'T HAVE TO DIE... BECAUSE I BELIEVED--
--IN AMERICA!

"We used to strap six-guns on and go into

Unpublished pencil layouts from "Panther Vs. the Klan "(circa JUNGLE ACTION #23) by Rich Buckler.

only thing I was going to say is that in most of those stories you see people talking about the murder that happened, the focal point of the storyline. And everybody is either misperceiving what happened and/or outright lying.

LOU: *That's part of the mystery now.* (Laughter.) *The only problem with that was Kirby or whoever saying, "We're gonna get back to that later on." I did want to do a little bit more about Mister Z, however. Believe it or not, my favorite character among the ZORRO supporting cast is not Lady Rawhide. It's Moonstalker. The only reason I can figure out for that is because he's somebody who is, in terms of characterization, almost like the old Sub-Mariner, being half-hero/half-villain. But the fact that he is able to come through the experience that he has had, and bring his expertise and purpose to his new identity, impressed me.*

DON: The criteria for Moonstalker having the ability to do these things is very much focused on the reality of the situation. Many of the Indians who did live at the missions were given jobs of farming and blacksmithing and such. Obviously,

Central Park at 2:00 in the morning."

there was no need for that before the Spaniards came into the Los Angeles area.

LOU: *And brought their "civilization," yes.*

DON: They adapted to it. For example, horses were first introduced into the Mexican area and then into the California area by the Spaniards. The Indians had not seen horses before the Spaniards brought them over. Within a very short time, the Indians went on to use those horses, very often better than the Spaniards did. Especially if there was a fighting situation. They didn't have to be dressed up in all that armor in which you couldn't move around so easily. *(Laughter.)* "Get on those damn horses and go!" *(Laughter.)* "Okay, this is a fight, I'm ready!" They didn't have to put on a bunch of armor and take three or four hours to get ready. They adapted to these situations sometimes very quickly. This was also not acknowledged.

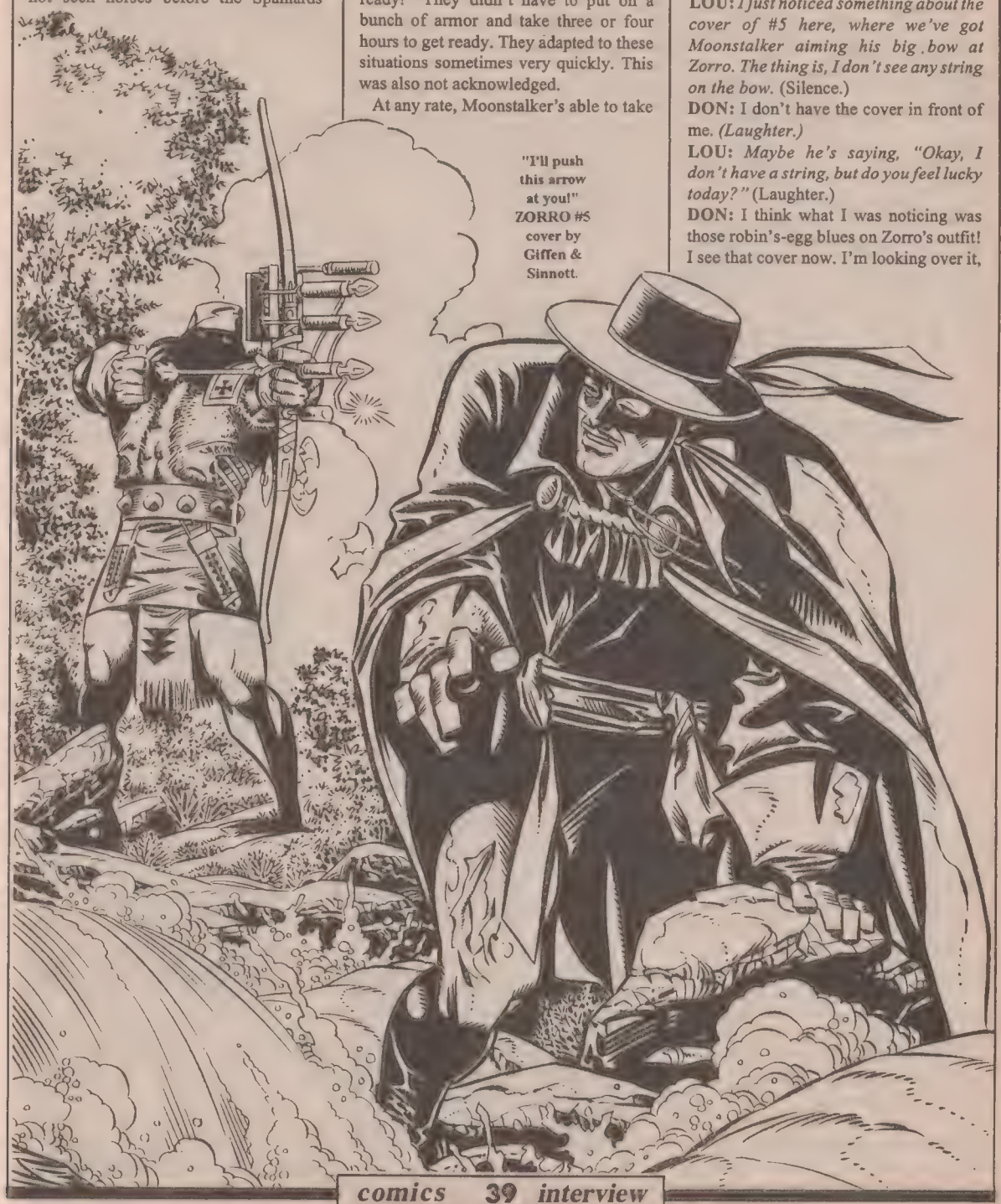
At any rate, Moonstalker's able to take that schooling that is forced upon him and utilize it well. He almost doesn't have a choice, but he has an aptitude for it, and he's very, very good at it. Just as many of the Indians in that area were very good at running the ranchos and did much of the actual work. We'll get into that in the Matanzas storyline, which was scheduled for the very next issue of ZORRO.

LOU: *I just noticed something about the cover of #5 here, where we've got Moonstalker aiming his big bow at Zorro. The thing is, I don't see any string on the bow.* (Silence.)

DON: I don't have the cover in front of me. *(Laughter.)*

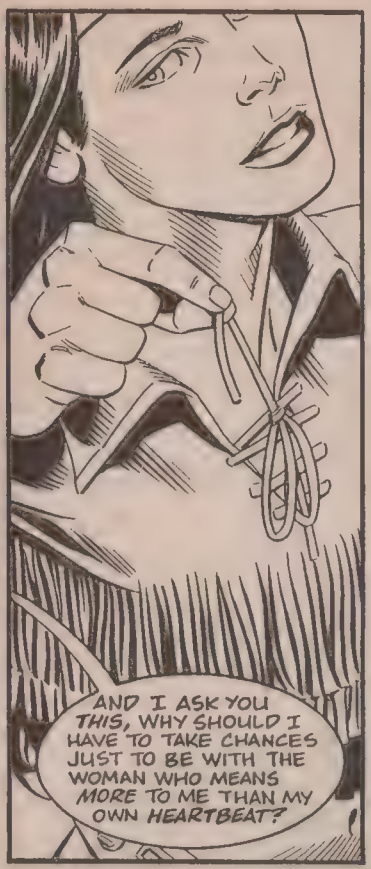
LOU: *Maybe he's saying, "Okay, I don't have a string, but do you feel lucky today?"* (Laughter.)

DON: I think what I was noticing was those robin's-egg blues on Zorro's outfit! I see that cover now. I'm looking over it,



"I'll push this arrow at you!" ZORRO #5 cover by Giffen & Sinnott.

"Syphilis was as much a death sentence



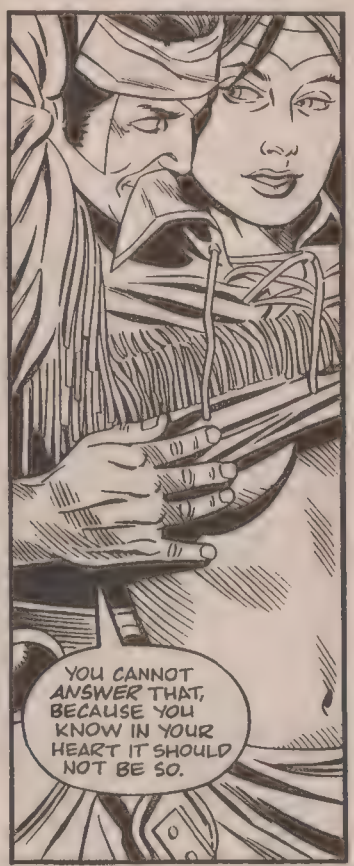
and *oh,* those robin's-egg blues on Zorro, that's what I was more concerned with.

LOU: *"Okay, if you don't stop, I'll push this arrow at you!"* (Laughter.)

DON: Moonstalker was another character who was planned from the very beginning. Zorro Productions had the rights to an Indian character who was created for some TV series or movie, and sent me the material. I read about two paragraphs, and it concerned something about an elderly Indian who is a mentor to Zorro. that's not anywhere near what I wanted to do. I wanted Moonstalker to be honestly committed to what he did, to be dangerous and to be a virile character. And I guess I succeeded. The scene in ZORRO #4 where Moonstalker and Arcadia make love was the only one where changes had to be made. Not any of the Zorro/Lady Rawhide scenes, but the one with Moonstalker/Arcadia. Go figure. I'm hoping when we do the trade volume we can print Mike's original art for that sequence. Mike did a wonderfully evocative page. Most of it's still there. Just remember, Lou — in comics, it's sex, not violence, not bloodshed, not torture, that can get you in hot water. It's sex, especially, it's been my experience, nonviolent sexual expression.

I said I wanted to do an Indian character, and I'm also going to bring a black character into the Zorro storyline, because black had never been in there before. And there were several black families who were actually among the first who settled in Los Angeles. So it only made sense for us to have a black character and I intended to do it within the next batch of issues.

Characters take on a life of their own. For instance, the first copy I ever wrote for the ZORRO series was about Padre Felipe, going subjectively inside his head. If you've seen any of the first eleven issues of ZORRO, you notice I have not included any of those scenes. I had intended to get into the stuff with the mission much earlier. Obviously, there are some scenes there in which we briefly see the mission, but it's going to play a much more active part in upcoming books.



LOU: *One of the things I liked was the contrast of the Indians' religion and the Catholicism they're forced into. What's the word they used for the "new Christian" at the time? "Neo"-something?*

DON: Neophytes.

LOU: *Neophytes, exactly. And Moonstalker's comparison of the Indians' heaven with the Christian heaven, and Padre Felipe's very sincere revulsion at this, and his having Moonstalker flogged for it.*

DON: Well, I think that with the death of so many Indians in that time period that scene was a source of great concern when I was writing it, that we handle it as accurately as possible. And you can't help but be reminded of other mass slaughters which have happened.

LOU: *I picked up on the very Nazi-like scene of the mass grave of the Indians, who were struck down by — was it the measles?*

DON: By diseases that the Europeans brought over, and also because many of the soldiers, living alone out there on the presidios, were having sex with Indian women and gave them syphilis. Syphilis was as much a death sentence then as AIDS is today.

LOU: *Right. There was absolutely no counterforce to it back then.*

DON: The massacres that you've read about, they were just heartbreaking. And you certainly can't help but think of others. But that page was redrawn quite a

The tantalizing but tamer love scene between Arcadia and Moonstalker, from ZORRO #4.

then as AIDS today."

bit, because **Mike Mayhew,** the artist, had it looking too much like the concentration camps. Mike and I discussed this page a lot. I did not want to do anything that would take away from this tragedy. Some comparisons are inevitable, but there are many differences, also. There are so many survivors of the concentration camps having to live with memories of mass inhumanity. I did not want to intrude on the magnitude of the Nazi atrocities. In Southern California, much of what happened was through ignorance and religious imperialism, but it was not planned, coldly technical executions.

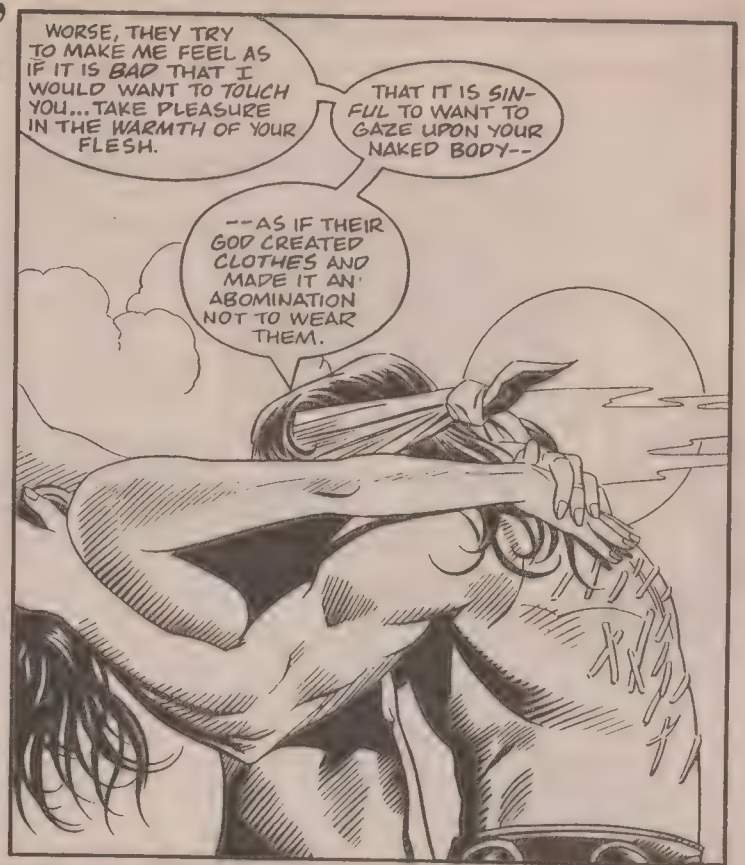
LOU: *True. Okay, since we were talking about Lady Rawhide a little earlier, why don't you tell me about the LADY RAWHIDE mini-series?*

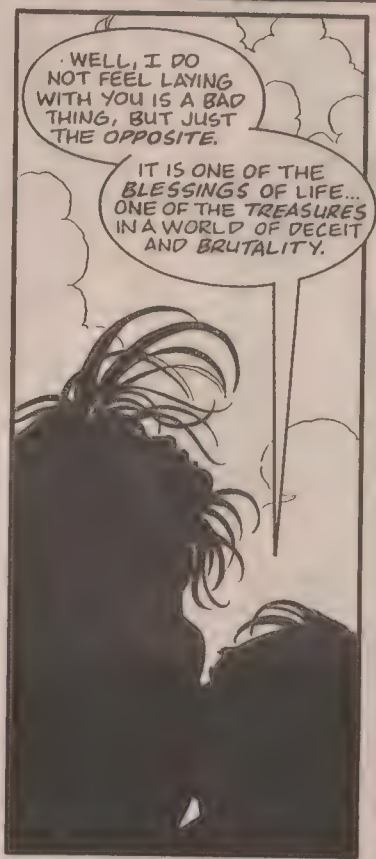
DON: It looks absolutely great, some of **Mike Mayhew's** best work yet.

The whole deal about people saying to me, "Well, how do you feel about Lady Rawhide becoming so popular when you first started out doing ZORRO?", I don't think they realize that most of those books featuring Lady Rawhide were written before the furor over the character had started and got covered very favorably in a lot of the fan press and such. That hadn't happened then, had no impact upon my bringing the character into the story. What changed things, is when the Moonstalker story occurred, that whole sequence extended a lot more than I ever planned. Originally Zorro was alone inside the whale carcass. When you start doing a story like this, it's like putting the pieces of a puzzle together. -Several things occurred to me. Reading some of the historical things about the Indians, while they never went out hunting whales, sometimes whales were washed up on the beach, and they would take the meat as food and preserve it and take it to their camps.

LOU: *Whale tongue and such.*

DON: It just cued off something in my head from an old movie called THE NAKED PREY, which **Cornell Wilde** directed on location in Africa. I have a feeling that this is something that **Wilde** just got lucky about. There's a sequence where they're on safari or something, and they're watching people walking in and out of an elephant carcass, taking meat out of the inside of the elephant. I remembered that, because it was so awesome. It was just like they were walking into a giant cave, but it had been of a living creature. So then I started thinking about the whale, and how it would give a mythic quality to the Zorro storyline. I liked the idea of supposing you had to hide inside


WORSE, THEY TRY TO MAKE ME FEEL AS IF IT IS BAD THAT I WOULD WANT TO TOUCH YOU...TAKE PLEASURE IN THE WARMTH OF YOUR FLESH.
THAT IT IS SINFUL TO WANT TO GAZE UPON YOUR NAKED BODY--
--AS IF THEIR GOD CREATED CLOTHES AND MADE IT AN ABOMINATION NOT TO WEAR THEM.


WELL, I DO NOT FEEL LAYING WITH YOU IS A BAD THING, BUT JUST THE OPPOSITE.
IT IS ONE OF THE BLESSINGS OF LIFE... ONE OF THE TREASURES IN A WORLD OF DECEIT AND BRUTALITY.

this decaying corpse of a whale. It's something that I don't think the readers have seen before. You're always thinking as a storyteller. There are so many stories being told these days, what can you find that they haven't seen a hundred times before?

So it seemed that there was something unique about it, and I wondered how we could play with it and make it an interesting situation. In fact, I even went up with my daughter, my son, and my wife to Sea World in San Diego, where my daughter lives, and asked some of the people there about it. I wanted to make sure that it was possible for one of the largest whales in the world to be beached on one of the Los Angeles beaches. It was a little far down for them, but it wasn't impossible. I really wanted one which was big enough to put Zorro in its mouth. I didn't want one of the smaller white whales where he would have had to be crouched over; I wanted him to be standing.

And people think this is such a glamorous profession, but here you are sitting around every day, going, "Okay, I'm back inside the whale again. What would it be like to be chained inside a whale? Day after day after day!"

LOU (Laughter.) *Without even a beeper or something! So what is Lady Rawhide going to be up against in her mini-*

"There was talk about doing a combination

WHO WOULD POSSIBLY ASSOCIATE THE ANITA SANTIAGO, WITH SEVERELY PULLED BACK BLACK HAIR, AND TASTEFUL REBOZO ABOUT HER SHOULDERS--
--WITH LADY RAWHIDE?
TIME TO LEAVE, BEFORE SHE IS TOO LATE TO INTERCEPT THE MILITARY ESCORT GIVEN BY COMMANDANTE MONASTERIO TO THE VISITOR FROM SPAIN.
BUT TAKE TIME TO TOSS OUT THE STAINED WATER.
NO TELLING WHAT HER DUEÑA WOULD MAKE OUT OF THAT IF SHE WERE TO DISCOVER IT.

Hot Lady Rawhide art by Vince Russell & Armando Gil, from ZORRO #6.

series?

DON: The Hollywood precept today, which would have it all be high-concept, would have Lady Rawhide in San Francisco going up against a Jack the Ripper-type killer. *(Laughter.)* The whole background on this, though, gets very interesting. First, there was all kinds of talk about doing a LADY RAWHIDE book. Then there was talk about doing a combination LADY RAWHIDE / VAMPIRELLA book, which was right about the time I was due to start a LADY RAWHIDE mini-series. I was thinking, "Okay, if I'm going to do a LADY RAWHIDE book on her own, what would this be about?" It's gotta be a book that would stand on its own. I think there were people who would say, "Oh, Lady Rawhide really works well with Zorro, but on her own, she may not be as interesting a character." Well, it was my job as a storyteller to make sure that when we do the book with her on her own that she's every bit as interesting in this one as when she's in scenes with Zorro. You know, I really love the scenes of them together. To me there's a lot of magic between those two characters. You're able to do so much stuff. You're able to go from really funny stuff, and playing with all kinds of sexual stereotypes and such, to very dramatic situations, sometimes within one or two panels of each other. So I get a lot of charge out of being able to do that with those two characters.

LOU: *LADY RAWHIDE will see print around this summer?*

DON: That's every intent and plan. Everybody wants it. Unless something comes up. *(Laughter.)* You see, in this business, you can't take anything for granted, Lou.

LOU: *Oh, I know that.*

DON: All you do is go out and say, "Yes, it's definitely going to be there," and what you never thought of could happen. A worst-case scenario happens and something just makes it impossible. But I'm working with great people at Topps. Charlie and Jim and Dwight have all been so supportive. When **David Anthony Kraft** heard Dwight and I were working together, for some reason he thought we'd annihilate one another, but I'm here to tell you, like the deer and the antelope at play, scarcely has been heard a discouraging word, and Charlie is great as his passion and commitment to comics brings out and enhances my passion and commitment. He has a great sense of humor, and I enjoy his company tremendously. One of the pluses about working at Topps is meeting Charlie.

LADY RAWHIDE/VAMPIRELLA book."

From everything I can tell, you're gonna see that LADY RAWHIDE mini-series around June or July — certainly before the San Diego Comics Convention. If not, you're gonna hear about one bummed-out writer.

LOU: (Laughter.) *Yeah, okay.*

DON: Lady Rawhide is listed as one of the top ten most popular characters in comics now in COMBO magazine. And in WIZARD, ZORRO #3, her debut issue, has been in the top ten hottest-selling back issues for a while. COMIC SHOP NEWS has said that the ZORRO material with Lady Rawhide should be in a trade paperback, and we don't have a book out on her yet! *(Laughter.)*

LOU: *Well, I went to Dallas the other day to pick up some of the ZORRO issues that I don't have, among other things, and the only one I wasn't able to corral out of the whole mess was #3. And I wonder why! (Laughter.)*

DON: I thi: ĸ you're gonna have a harder and harder time!

LOU: *There're only a couple more things on Zorro I want to touch on. One was you swearing up and down seven different ways in the letters column that Machete was dead, and wouldn't be back, and in issue #8, surprise!* (Laughter.)

DON: That's the first time I've ever done that! If you look back on my career in comics, I've almost always killed the villain off. Ended, done, gone, dead for good. So actually, in a certain way, in doing that sequence, it was because you have people who have never read anything I've ever done before, and you have people who've been following you for a long time. And my hope is that the readers who have been very kind to me over the years, supporting the work I've done and being very enthusiastic about it. I still have some surprises for them. And when they read my books, there's still things that make them go, "Ah! I didn't think Don would do *that!" (Laughter.)* It was misdirection. Hopefully, they can't second-guess everything I'm gonna do.

LOU: *The other thing was the "Zorro Hour" bit in issues #10 and #11, in which you had Lady Rawhide and Zorro locked in a room for about an hour. They were on the verge of getting it on. And in the meantime, Zorro's got this ten-inch steel rod sticking out of his leg! And I'm wondering exactly how amorous that dude is gonna be feeling, with a ten-inch steel rod stickin' out of his leg!*

DON: Right! *(Laughter.)*

LOU: *Wouldn't it be better to get that thing out of there first, and wrap up the leg, and* then *worry about the other stuff? Because when you think of what's happening to increase the bloodflow down there . . .* (Laughter.) *. . . it's gonna make it very hard for him to do* anything, *including* live!

DON: *(Laughter.)* Well, they did take care of it.

LOU: *Well, they took their own sweet time!*

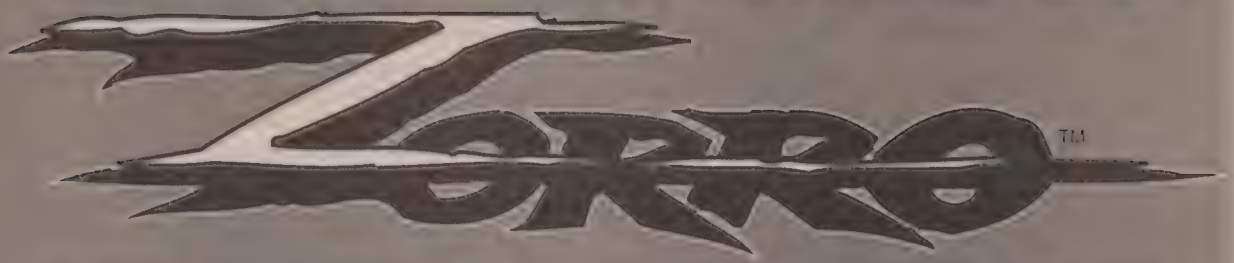
DON: That is the issue in which Lady Rawhide does tell Zorro to drop his pants.

LOU: *Yeah, right!* (Laughter.)

DON: This is going way back to the beginning of this thing, and to when we were looking for an artist for the book. Jim wanted me to just write up four sample pages for an artist to draw. And it's an awfully demanding book.

Zorro as penciled & inked by Tom Yeates, from DRACULA VS. ZORRO #1.

FIRST PRINTINGS OF



BY DON MCGREGOR, MIKE MAYHEW, ANDY MUSHINSKY, ETC. STILL AVAILABLE AT COVER PRICE!

#0 — COVER BY BRIAN STELFREEZE. INTRODUCES BUCK WYLDE. INCLUDES A DOUBLE-PAGE PIN-UP OF LADY RAWHIDE.
#1 — COVER BY FRANK MILLER. INTRODUCES MACHETE.
#2 — COVER BY JAE LEE. INTRODUCES LADY RAWHIDE'S ALTER-EGO, ANITA SANTIAGO AND OFFERS VITAL ORIGIN INFORMATION.
#3 — COVER BY ADAM HUGHES. DEBUT OF LADY RAWHIDE. SOLD OUT!
#4 — COVER BY MIKE GRELL. INTRODUCES MOONSTALKER.
#5 — COVER BY KEITH GIFFEN & JOE SINNOTT. BATTLE WITH MOONSTALKER.
#6 — COVER BY MIKE MIGNOLA. ZORRO TRAPPED INSIDE A DEAD WHALE! LADY RAWHIDE NUDE! VINCE RUSSELL & ARMANDO GIL GUEST ARTISTS.
#7 — COVER BY PAUL GULACY. LADY RAWHIDE RETURNS!
#8 — COVER BY GEORGE PEREZ. EVERYONE'S IN THIS ONE! ZORRO, MOONSTALKER, MACHETE AND, OF COURSE, LADY RAWHIDE!
#9 — COVER BY TED BOONTHANAKIT. PART ONE OF A THREE-PART STORY — SEE HOW LADY RAWHIDE AND ZORRO OBTAINED THE CARILLO SCEPTERS. GUEST ARTISTS HEARN CHO & SAM GLANZMAN.
#10 — COVER BY JULIE BELL. PART TWO OF ZORRO/LADY RAWHIDE SAGA. HEARN CHO & SAM GLANZMAN GUEST ARTISTS.
#11 — WRAPAROUND COVER BY JOSEPH M. LINSNER! CONCLUSION OF ZORRO/LADY RAWHIDE THREE-PARTER. GUEST ARTISTS HEARN CHO & ARMANDO GIL.

SEND THE COUPON BELOW (OR A PHOTOCOPY) WITH A CHECK OR MONEY ORDER (NO CASH, PLEASE) IN U.S. FUNDS ONLY, TO
ZORRO OFFER/TOPPS COMICS, P.O.BOX 155, AVOCA, PA. 18641.

PLEASE SEND ME THE FOLLOWING ZORRO COMICS THAT I'VE CHECKED OFF. I'M ADDING 75¢ PER COMIC FOR SHIPPING AND HANDLING.

☐ # 0 ($1.00@)	☐ # 3 SOLD OUT	☐ # 6 ($2.50@)	☐ # 9 ($2.50@)
☐ # 1 ($2.50@)	☐ # 4 ($2.50@)	☐ # 7 ($2.50@)	☐ #10 ($2.50@)
☐ # 2 ($2.50@)	☐ # 5 ($2.50@)	☐ # 8 ($2.50@)	☐ #11 ($2.50@)

TOTAL AMOUNT ENCLOSED: $_____

NAME _____

ADDRESS _____ APT. _____

CITY _____ STATE _____ ZIP _____

"Lady Rawhide was fussed about more than any other character. Even her name. I changed it to Lady Mayhem."

Mike was being asked to do a lot of things. Not just to change the tempo from dramatic or action sequences to very strong character material, but also he's gotta draw horses. *(Laughter.)* He's gotta draw huge layouts of places that existed in the 1800s, and he's also got to be able to draw sexy. And sometimes he's being asked to do all of these things in a single issue. So it's not where there's one tone throughout an entire book. And to his credit, Mike faces the demands all the time, and I think he just gets better and better at delineating these things.

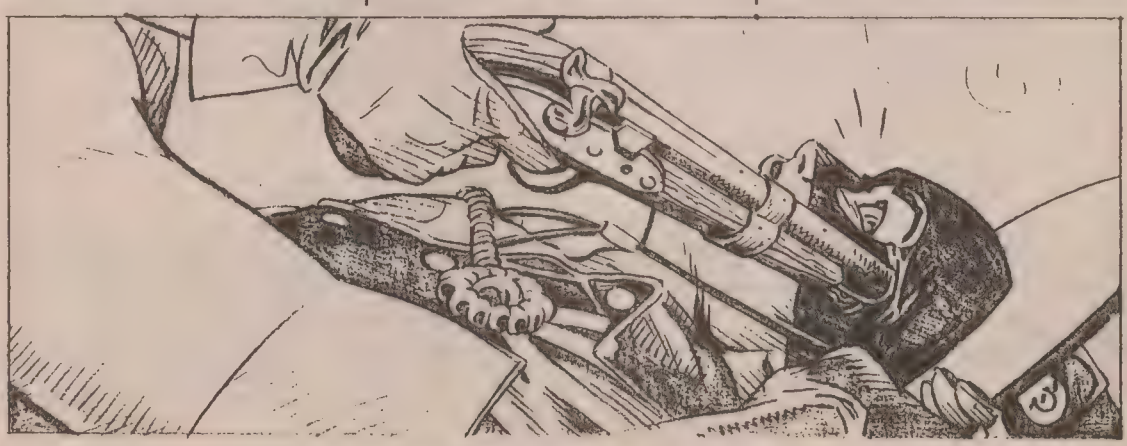
The first page I wrote with Lady Rawhide was the sequence with Zorro and Lady Rawhide on Captain Monasterio's bed in issue #3, which you haven't read. I had had assurances from Jim and from Zorro Productions that there would be no problem doing this Lady Rawhide character. And I discussed the kind of attitude that would be taken with this character. But y'know, I've had enough experiences in this business. People can say one thing — and mean it, maybe — but when push comes to shove and it really gets done, they go, "My God! We didn't realize you were gonna do *this!*" So I thought, "Right from the get-go, let's see what this is really gonna be about, before I get involved in doing this monthly book." And suddenly somebody would say, "Oh, my word, I don't know, can we do this, can we do that?" But everybody was absolutely great about it.

LOU: *That's good.*

DON: And Lady Rawhide was discussed ten ways from Sunday. Her outfit was fussed about. She was changed more than any other character. Even her name. Jim had a little bit of reluctance about her name in the beginning, and so did **John Gertz,** and I actually changed it.

LOU: *What was it?*

DON: She was originally called Lady Rawhide. But I had other names I had been toying with, so I changed it to Lady Mayhem. And I went and did a reading for **Paulette Powell,** who had organized a show of a bunch of comic-book writers reading their works at a place down in the Village to gather money for a children's charity organization and such. Paulette is great. She got this whole thing put together, managed to get the New York papers to cover the event, and I was more than happy to contribute. It's one of the things about being a "known" personality that's positive, when you can give some-



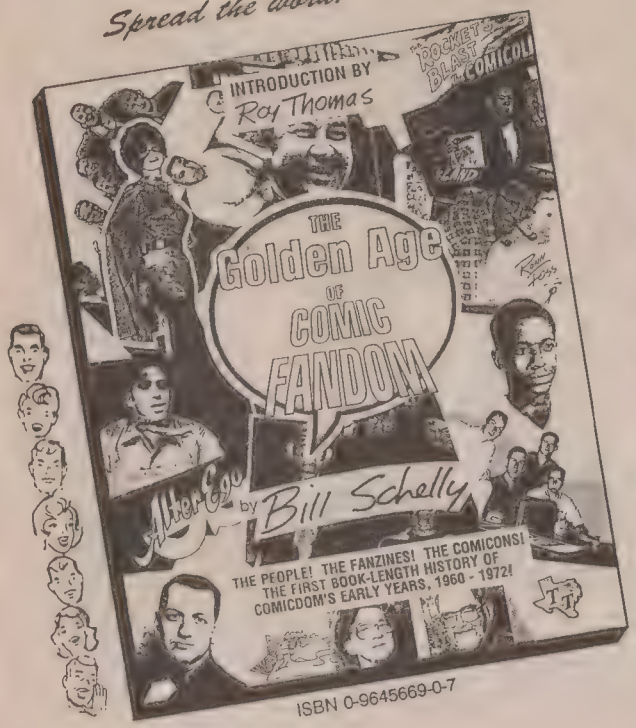
Above and next page: Lady Rawhide pencils by Mike Mayhew.

Now Available...

The Golden Age of Comic Fandom

The first book-length history of comicdom's early years, 1960 to 1972!

Spread the word!



by *Bill Schelly*

"Very readable and amazingly thorough."
-- John Benson, editor of Squa Tront

- **Introduction by Roy Thomas!**
- **Frontispiece (new) by Mike Vosburg!**
- **Square-bound trade paperback format (8 & 1/2" x 11")!**
- **Four color covers!**
- **144 pages! 75,000 words!**
- **50 rare photos!**
- **150 illustrations including rare fanzine art by Steve Ditko, Frank Miller, R. Crumb, John Byrne, Ronn Foss, Biljo White, & dozens more!**
- **Fully footnoted and indexed!**

This is it, folks -- fandom historian Bill Schelly's "ultimate" book on the secret origins and early years of comicdom. Using information gleaned from years of extensive research, Schelly's well-known meticulous attention to detail forms the basis for this in-depth, highly entertaining look at the phenomenal rise of comic fandom in the 1960s.

DON'T MISS IT! ORDER NOW!
$11.95 + $3.00 p&h
(Add $1 p&h for each add'l copy)

Order from Fictioneer Books, Ltd.,
234 Fifth Ave., Suite 301
New York, NY 10001

Limited Collector's Edition
of 1000 copies
Signed and numbered
by the author.

(U.S. Funds or International Postal Money Order only, please)

"Bill Schelly writes with obvious affection and authority on a much neglected aspect of comic book history. For old-timers, it is a wonderfully nostalgic trip to a time when the true value of a comic was not measured in dollars and cents. For newer fans, this is an exciting, eye-opening look at how collecting began."

-- Jim Korkis, comics historian and author

"Lady Rawhide appeals to both women and men because she's a good character."

thing back to others. It's a privilege and really rewarding to be able to do something that helps others.

I went to a gathering with Jim and Paulette afterwards, and a woman friend of my wife's, **Leslie Senko,** came over and we started talking about the situation of changing the character's name to Lady Mayhem. Leslie said, "Why would you do something like that, Don? *(Laughter.)* Now you make her sound like a lady who's out of control, but Lady Rawhide sounds like a woman who's tough enough to take care of herself."

LOU: *Yeah, sounds like something out a Clint Eastwood thing.*

DON: And Leslie was absolutely correct. We spoke about this on a Saturday night. Monday morning I was on the phone to both Jim and **John Gertz** *(Laughter)*, and I said, "It's back to Lady Rawhide. Here's the reasons why." They were very, very receptive and everything. I can't complain at all. They have just been so supportive, and when you explain the reasons and everything, they really listen to you. They don't have their minds closed to the situation, and they realized what I was contending with. Of course, now Lady Rawhide's out there and a lot of people really like the character.

I went down to the **Gene Autrey** Western Heritage Museum and did a stand-up show down there. They were having a Zorro display all summer long there. Wonderful exhibit if you can get down there to see it. They had the costumes from the Disney shows and the Republic serials, and merchandise and memorabilia of the character, all kinds of stuff down there in a huge display. I really didn't have time enough to see it and do it justice, 'cause I had to go on stage. When I go on stage, I like to be spontaneous and do a one-on-one thing with the audience, and see where it takes us and what happens. I was going to do a slide show, and, though I helped **Charlie Novinskie** put in the slides, I hadn't seen all of them. I knew there was a lot of Lady Rawhide

material in there, and I thought, "Oh, this is going to be primarily a Zorro audience."

Every week they were showing Zorro movies in what they called the Wells Fargo theater. So they have a kind of "green room" where you can look out over the audience, and my daughter and I were down there. My daughter Lauren, she's great, she's like 22 now. She directed me down there from San Diego, 'cause this is outside L.A. I love my kids, both of them, they're just great. I can't imagine the world without them. I'm so glad they're there.

LOU: *How old is your son Rob now?*

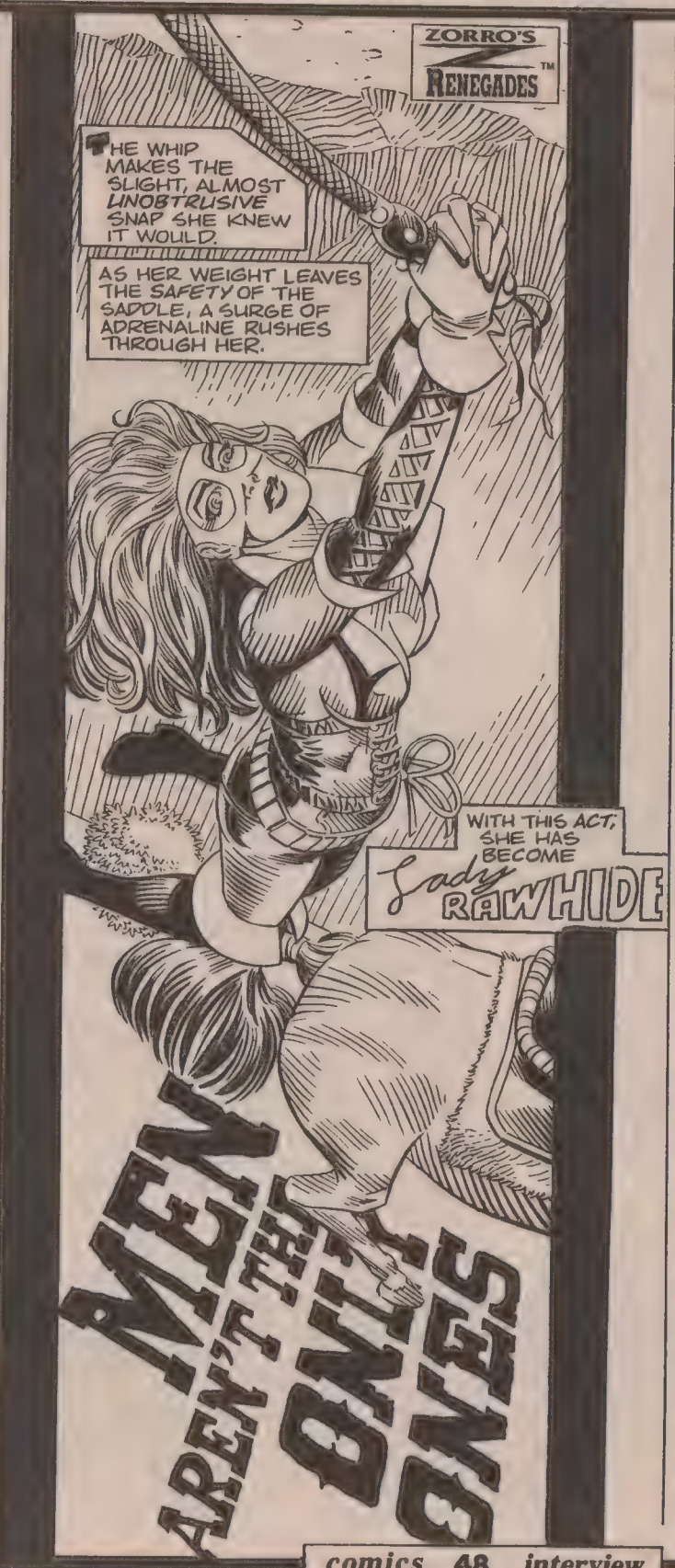
DON: Rob is 16.

LOU: *Oh, gosh. Doesn't that make you feel old?*

DON: No! It's great, man! He keeps me in line all the time. He keeps me going, man. He's great. Anyway, we were sitting in the green room, and I was realizing that, as opposed to a comics convention, where your audience is probably 90 to 95 percent male, this audience was just the reverse. It was probably 90 to 95 percent female. And they were primarily a Zorro audience. I wasn't certain how much exposure they would have to the comic book, and I had no idea what would be their reaction to Lady Rawhide. I knew there were probably shots of her with Zorro, also maybe in the **Joe Linsner** piece, as well as the **Julie Bell** piece and other interior sequences. But there was certainly a lot of material that was devoted to Lady Rawhide. And I thought maybe they were going to say, "Oh, she's upstaging Zorro! We want to see Zorro!"

But they couldn't have been a more gracious crowd, and they were very supportive of the Lady Rawhide character. And the great thing about this was, after I did the show, I got to sit down with many of these women, who ranged anywhere from their 20s up to their 60s. And they all had a wide variety of such interesting

"Lady Rawhide has a sense of humor. In the


ZORRO'S
RENEGADES™
THE WHIP MAKES THE SLIGHT, ALMOST UNOBTRUSIVE SNAP SHE KNEW IT WOULD.
AS HER WEIGHT LEAVES THE SAFETY OF THE SADDLE, A SURGE OF ADRENALINE RUSHES THROUGH HER.
WITH THIS ACT, SHE HAS BECOME
Lady RAWHIDE
MEN AREN'T THE ONLY ONES

First appearance of Lady Rawhide, from ZORRO #3.

comments to make about the characters and the comic and such. I really had a chance to sit there with them and take all that information in. It was a very interesting experience, and I loved it very much.

LOU: *Yeah, you seem to have some good response from females in the letters column to Lady Rawhide.*

DON: I think there were some people who thought there was going to be a problem because she's dressed so sexy and everything.

LOU: *She should dress non-sexy?*

DON: But my thought is that Lady Rawhide appeals to both women and men readers, not just because she looks sexy, but because she's a good character. I don't think, by the way, she's any sexier than, say, Melissa Siren or Dearie Decadence in SABRE, or Midnight Storm, or Monica Lynn from the Black Panther series. And I was just thinking back at the red outfit Camilla Frost had on in KILLRAVEN. *(Laughter.)*

LOU: *Yeah, the bikini kind of thing.*

DON: I'm not sure. It's totally different from the Lady Rawhide outfit, except both are red and revealing. The characters definitely are different! No similarity! *(Laughter.)* These two would be at each other's throats in just the way Camilla was always at Killraven's throat. I think that's the way Lady Rawhide would react to Camilla. Because Lady Rawhide has a sense of humor, whereas Camilla didn't. That's another thing I think that people respond to in Lady Rawhide, that she does have a sense of humor. And I think that in the media in which they've been portrayed lately, women have no sense of humor. Which has not been my experience with women. And I like to have that facet of her character in there, which doesn't make her a frivolous character or undermine her stature. Just as Zorro has a sense of humor, so does Lady Rawhide.

LOU: *Right. Zorro's sense of humor always comes out, that roguish sense of humor he has.*

DON: And so does hers, especially in scenes where they're together. Because there's all that mutual attraction and the enmity between them, and how's that going to work out? That was part of my thinking ahead of time, what is there gonna be about these characters that can progress and change? And the one thing that I can promise you and all the readers is that it will not stay static. The characters will always be changing.

LOU: *That's cool.*

DON: To me, what makes people relate to these books is that the characters and their situations are always changing.

media lately, women have no sense of humor."

There's no status quo.

LOU: *Okay, Don, now that we've done almost an hour on ZORRO, I want to shift gears and take it back to square one. How did you get into this life of sin and comic books?*

DON: *(Laughter.)* Sin and comic books! It was sealed when I was about five years old. I did this scene in one of the RAGAMUFFINS stories that **Gene Colan** drew. I walked into the old Variety Candy Stores. And in the old days, going back to the '50s here, the comics used to hang from the ceiling on wire straps. They were on some kind of hooks or something, and whichever book you would pick, they could take a thing, with a *jzzzzz* (mechanical noise), and pick out the one you wanted and bring it down. They also had the comics in the back, and the comic store owner would allow me to go look at the books back there. But the first time I walked in there, and saw these comic books hanging down, there was all this color and life,a nd it was words and it was pictures, and it was, "What is *this?"* This was *incredible!* This was *comic books!* It was great. It was books, but it was movies, and yet it was its own thing beyond that. So I was just, at five years old, enthralled by the idea of comic books.

I could read, Lou, and part of the reason was comic books. It was not the same to have somebody read me HOPALONG CASSIDY or DICK TRACY. I remember having the measles or one of those diseases in the '50s which they thought, if you had this one, you weren't supposed to read. My mom had to read DICK TRACY to me. And it is not the same to have a Spinner ReCord breaking a record across the face of some girl he's torturing in the sequence when you have your mother reading it to you, as when you read it yourself with your eyes bulging out of your head. "What the hell is happening here? What's going to happen *next?"* There's a whole big difference. You can enter a whole world when you're reading it by yourself.

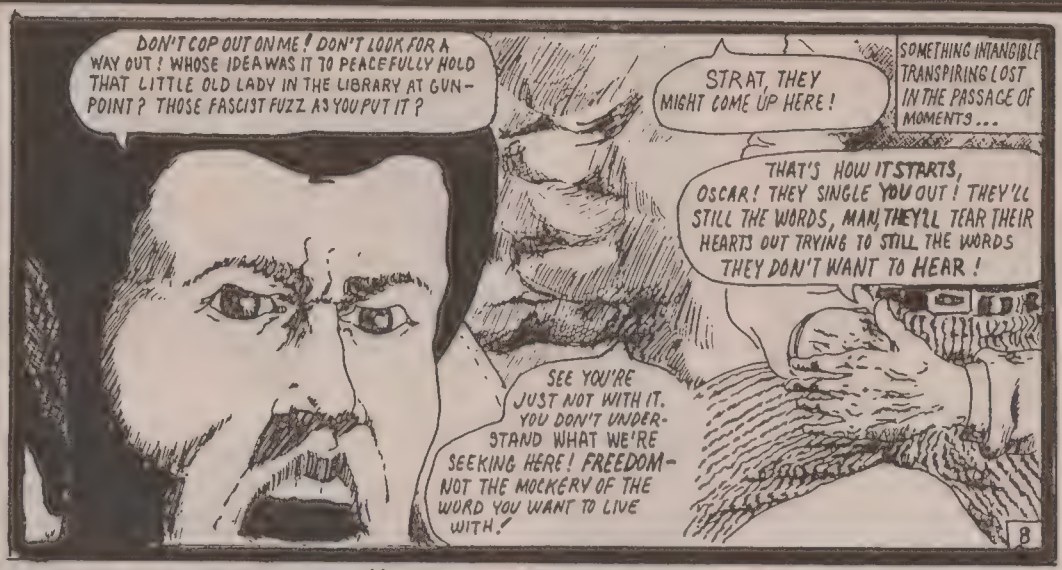
And so, at a very early age, it wasn't school that taught me how to read. It was comic books. It was, I think, the sheer force of will of wanting to read those comic books. What's gonna happen next? What's gonna be in there? So, the first time I got an allowance, which was a dime, my dad gave me the dime and I went to the store and bought a HOPALONG CASSIDY comic book. I loved Hopalong Cassidy. He was like my second father. And I went, "Ohhh, I bought a Hopalong Cassidy comic book!" And my father came home that night and said, "What'd you do with your allowance?" "I bought this HOPALONG CASSIDY comic book!" "You bought a *comic book?"* 'Cause a dime, in those days, went a lot farther. You could buy more than one thing with a dime back then. Not now, but you could back then. "You spent it on the comic?" "Yeah! It was great!"

IT'S ON OUR SHOULDERS NOW!
HEY KID!
DON'T YOU KNOW ONLY CRAZY PEOPLE TALK TO THEMSELVES?
WAIT UP, PARD! WE BETTER CHECK THIS OUT FIRST.
HEY BUDDY! YOU WANNA TELL YOUR COMICS?
NAH, MORE IN THAT

Art by Gene Colan from RAGAMUFFINS #1.

So next week I got my allowance, and next month's HOPALONG CASSIDY was out. "Gotta *have* that HOPALONG CASSIDY! Let me at it! Put it in my hand! Take it offa that wire up there! Oh, man! Now it's mine!" And I took it home, and my father said, *"What?* You spent your money on a *comic book* again??" And I think I lost my allowance for about two months after that *(Laughter.)* My dad

"I said, 'Mr. Warren, why are you pub-


DON'T COP OUT ON ME! DON'T LOOK FOR A WAY OUT! WHOSE IDEA WAS IT TO PEACEFULLY HOLD THAT LITTLE OLD LADY IN THE LIBRARY AT GUN-POINT? THOSE FASCIST FUZZ AS YOU PUT IT?
STRAT, THEY MIGHT COME UP HERE!
SOMETHING INTANGIBLE TRANSPIRING LOST IN THE PASSAGE OF MOMENTS...
THAT'S HOW IT STARTS, OSCAR! THEY SINGLE YOU OUT! THEY'LL STILL THE WORDS, MAN, THEY'LL TEAR THEIR HEARTS OUT TRYING TO STILL THE WORDS THEY DON'T WANT TO HEAR!
SEE YOU'RE JUST NOT WITH IT. YOU DON'T UNDERSTAND WHAT WE'RE SEEKING HERE! FREEDOM-NOT THE MOCKERY OF THE WORD YOU WANT TO LIVE WITH!
8

would say something to me like, "No son of mine's gonna read comic books!" So of course I had a huge collection of comic books, and ended up writing them. And I said later, "Hey, Dad, remember when you said no son of yours was gonna read comic books?" But he was really great. I love my dad. Both my mom and dad were very supportive, in terms of my takin' off and leaving the secure job that I had.

LOU: *Which was at the textile mill at the time?*

DON: I worked a lot of jobs. I was even in the military. But part of working all those jobs and doing all that stuff was that it really helps you as a writer. I had to live those different kinds of lives. I worked as a security guard, worked in a bank, worked in a textile mill, worked in the military, lot of different stuff.

LOU: *What branch of the military were you in?*

DON: I was a supply sergeant at a military police unit in the National Guard.

LOU: *Was this before or during the Vietnam era?*

DON: It was about '64, '65. Really, the first time I recall hearing about Vietnam was when I was at Fort Dix, New Jersey, for basic training. I've got some great National Guard stories. *(Laughter.)* This is why I shouldn't have stayed there, why I didn't really belong there. You'd go out on bivouac, and we were having war games. Different battalions were gonna be fighting each other. And the movie PATTON had just come out. So we were way out in the mountains somewhere, probably in Massachusetts or in upstate New York. I don't remember. But anyway, people were all setting up their camps and their camouflage and everything. There were hills and woods rising to the side of me, and I was walking down one of these dirt roads and had one of those megaphones in my hand. And I don't know what came over me, Lou, I never plan any of these things.

So I'm standing there with the megaphone, and I start calling out to all the others, "Now, some of you men aren't going to be coming back from this weekend *(Strangled laughter from Lou)*, your mothers and fathers will be grieving for you. But remember, when they attack tonight, it's the other sonofabitch that's gonna die! Because you can't die for your country, it's the other guy who has to!" *(Laughter.)* And I'm giving them this big pastiche, and I was really rolling, and it was going strong, and people were laughing all up and down the valley and on the side of the hill, and as soon as I stopped doing that I suddenly heard a voice on a louder megaphone than mine *(Laughter)* . . . and it's, it's the commander-in-chief. *"McGREGOR, GET YOUR ASS UP HERE NOW!!!" (Laughter.)* And it's just echoing forever up there.

And I said, "Folks, I think that **General Patton** should sign off now. And we'll be back . . . um, hopefully." Man! When I got up to where the captain was, aw, man! *"Whatthehellareyoutryingtodoundermine-themoralofmytroopswehaveawargoingon-heremcgregor!* You better be outta my sight! Don't let me see you again!" Which was fine by me, because I just went up the hillside and found a place to read comic books! *(Laughter.)*

LOU: *Ah, jeez. Yes, how we are corrupted by George C. Scott movies in our misspent youth. Now, how was it that you got into the original DETECTIVES, INC., the one you did circa 1970?*

DON: Yeah, with my good friend **Alex Simmons.** First off, I started writing when I was about seven or eight years old.

LOU: *Same here.*

Early incarnation of DETECTIVES, INC. by Alexander Simmons & Donald F. McGregor, "All That is Left is Anger," from an ad in RB*CC #74 (1970).

lishing the kind of crap you publish?"""

DON: I was writing in pads with pencils, and my mom still has some of that stuff. And you folks will never, never, ever see it. *(Laughter.)* I did all kinds of things, like Hardy Boys riffs and all that stuff. I was primarily going towards writing books. But when the Warner Brothers detective shows started coming out on television, like 77 SUNSET STRIP, BOURBON STREET BEAT, and HAWAIIAN EYE . . .

LOU: *THE UNTOUCHABLES?*

DON: Well, they didn't do that one. That was Desilu. I'm talking about the Warner private-eye stuff. I actually took those series and wrote and drew my own comic book about it, and called it 77 BOURBON EYE. *(Laughter.)* And made up the characters' names and everything. So I really still had that love for comics as well.

And then around the time I was 16, I learned something. I got hold of my father's Bolex camera. And I learned that if you wrote the script, and directed the movie, and starred in it as well, it meant that you always won every fight. Didn't matter how many guys there were, didn't matter how big they were, didn't matter at all. You always won the fight. A person comes up to me and says, "Don, I outweigh you by a hundred pounds and I stand 12 inches taller than you and I can kill you. You know I can just take you and snap your neck." And you say, "Yeah, but it says here that *I* win." *(Laughter.)* And then they say, "Oh, then, hey, you win the fight, man."

And, more importantly than any of that, you always get the girl. *(Laughter.)*

LOU: *Right!*

DON: And this was infinitely preferable to real life. I said, "We gotta do this more often, because this is great!" So **Alex Simmons** and I started doing films together. We were both frustrated stunt men, among other things. So we did a lot of our stunts together. Alex swung an axe at my head in one movie and put it in a tree above my head. I would never do that stunt with anyone else. We hung over a waterfall at one point in a film we did, and did a bunch of stuff and just had a lotta great times.

Out of that, I was starting to created DETECTIVES, INC. But Alex also drew at the time. I met Alex at the first comics convention I went to. I was a big fan of **Steranko's** work. I had letters published in the S.H.I.E.L.D. comics, but I had never met Jim. I had some of the S.H.I.E.L.D. books bound, and at the convention Jim was signing stuff, and he realized who I was. And he said, "Well, don't tell this to anybody, Don," but he gave me the number of his room, and it was at **Steranko's** room, that night, that I met Alex.

And Jim, by the way, also did some fantastic magic tricks that night. He did a trick that, to this day, I don't know how he did it. He said, "Hey, folks, watch this." And he took out a deck of cards, and had somebody pick out a card. He obviously knew what it was before he ever let the guy pick it. Jim had to improvise while he was there, because he didn't have anything to wrap about the cards. But he found a brown paper bag, wrapped it around the cards, put elastic bands around it or whatever, and then he took a knife blade and ran it over the edge of the wrapped deck of cards. And he asked whoever had drawn the card which card it was. Then he just plunged a knife down into the deck of cards and sawed it open. Damned if he didn't saw it open right down to the card that was the right one! And everybody went, "Wow!!" *(Laughter.)* This was amazing!

Anyway, through that, Alex and I got to be very good friends. And during that convention, I said, "Hey, Alex, you draw, and I write, so let's do a comic book!" And I decided I would do one on DETECTIVES, INC. A lot of this is handled in my book, VARIABLE SYNDROME, at

I DON'T GOTTA GO NOWHERE WITH YOU GUYS. WHAT ARE YA, WHAT? COPS?
WHAT'RE YOU DISTURBIN' US FOR, MY FAMILY AND ME, HUH? YOU GUYS THINK YOU CAN PUSH ANYBODY AROUND, WAY YOU COME WALTZIN' AROUND.
WE'RE PRIVATE INVESTIGATORS. WE'RE CHECKING INTO THE DEATH OF ONE LINDA CLARK...
WHAT DO YOU TWO WANT OF US?
DENISE, SHUT UP!
I'M HANDLIN' THIS, CAN'T YOU SEE NOTHIN'?
I DON'T CARE WHAT YOU GUYS ARE. YOU AIN'T GOT NO RIGHT BEING HERE. I DON'T SEE NO BADGES.
I CAN SHOW YOU...
THAT DON'T MEAN NOTHIN'! YOU GUYS AREN'T THE LAW, YET YOU COME WHERE PEOPLE SEE YOU, REFLECTS ON ME AND MY WIFE. WE COME HERE A LOT AND WE DON'T NEED PEOPLE WONDERIN' HOW COME CREEPS LIKE YOU ARE BUGGIN' US.
I REALLY DON'T GIVE A GOOD FUCK WHAT YOU'RE INVESTIGATIN'.
WE'D JUST LIKE TO ASK YOU A FEW...
I DON'T GOTTA ANSWER NOTHIN', MISTER, LESS YOU GOT A WARRANT OR SOME OTHER DAMN THING.
FUCKIN' GUYS ALL THINK YOU'RE DICK TRACY.
WELL, Mr. DEVONSHIRE, WE CAN ASK OUR QUESTIONS RIGHT HERE, IF YOU'D RATHER. WE THOUGHT WE'D SAVE YOU THE EMBARRASSMENT.
I AIN'T EMBARRASSED. I GOT NOTHIN' TO BE EMBARRASSED ABOUT.
NOT... THEN YOU WON'T MIND IF WE DISCUSS YOUR WIFE'S LAST PREGNANCY... WILL YOU?
DON'T YOU DARE!
YOU GOT NO RIGHT TO TELL THE NEIGHBORS OUR BUSINESS!
WALK AWAY, MAN! IF YOU DON'T THERE'S GOING TO BE A FIGHT!
WE DIDN'T PLAN TO... BUT YOU... THREATENED... LINDA CLARK'S LIFE... BECAUSE... SHE PERFORMED AN ABORTION ON ...YOUR WIFE...

A decade later, DETECTIVES, INC. finally comes together—but continues to live up to the original ad's promise of "contemporary issues mixed with entertainment, meaning and impact." Art By Marshall Rogers.

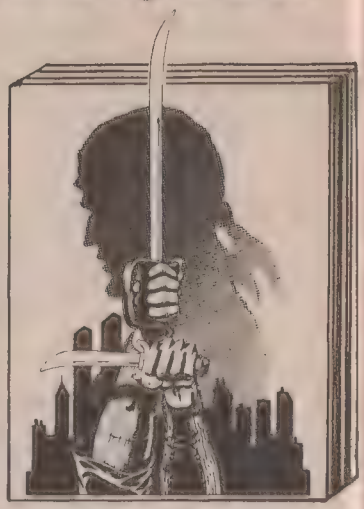
He's been brutalized...victimized...betrayed and alienated.

This time . . . he's fighting back!

DRAGONFLAME

And Other Bedtime Nightmares

by Don McGregor



An anthology showcase of fantastic science-fiction and shocking contemporary social commentary by iron-clad iconoclast Don McGregor (highly acclaimed for his best-selling *Black Panther* and *Killraven* milestones at Marvel Comics).

Never before has such an ambitious multi-*genre* attempt received such overwhelming enthusiasm! The book explodes with a pair of gut-wrenching tales starring Dragonflame, a savage ghetto guerilla who haunts the sinister, shadowy alleyways of the city, dealing out brutal justice to those beyond the reach of the laws! Armed with deadly kung-fu skills and an unrelenting drive for vengeance, Dragonflame is a potent reflection of outraged integrity, wreaking havoc on the battlegrounds of the inner city.

Featuring 7 sensational *Paul Gulacy* illustrations!

A SHOTGUN BLAST OF FIERY, EXPLOSIVE FICTION!

THE VARIABLE SYNDROME

BY **DON McGREGOR** (AUTHOR OF *SABRE, DRAGONFLAME, DETECTIVES INC, RAGAMUFFINS* and *ALEXANDER RISK.*)

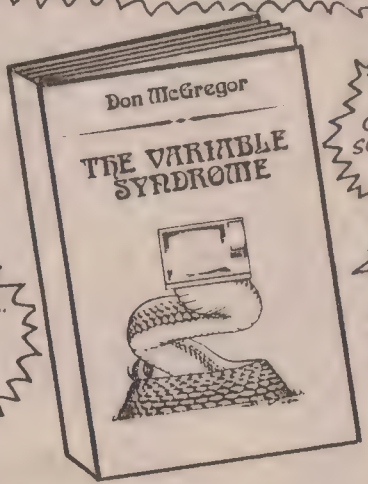
A SHORT **SF** NOVEL ABOUT:

PSYCHOKINETIC SERPENTS!

TIME TRAVEL!

SECRET AGENTS!

A MOST AMAZING HEROINE! SHE DOESN'T WEAR A COSTUME... SHE ISN'T AN ICE QUEEN...SHE'S FLESH & BLOOD AND SHE'S FIGHTING TO STOP THE DEATH OF LOVE... AND LIFE!



ALSO FEATURING:

THE INSIDE STORY OF **DETECTIVES, INC.** COMPLETE WITH ORIGINAL SCRIPT PAGES AND ART BY **MARSHALL ROGERS!**

A COLORFUL COVER BY **WALT SIMONSON!**

WITH ALL THIS GOING FOR IT, YOU'LL WIND UP SHOOTING **YOURSELF** IF YOU MISS "THE VARIABLE SYNDROME!"

PLEASE SEND ME THE FOLLOWING —

☐ **GULACY:** DRAGONFLAME by **Don McGregor** @ $7.00 + $1

☐ **SIMONSON:** VARIABLE SYNDROME by **McGregor** @ $10.00

ENCLOSED IS $_____ (Total) postpaid

NAME_____

ADDRESS_____

CITY_____ STATE_____ ZIP___

FICTIONEER BOOKS, LTD. • 234 FIFTH AVE. • SUITE 301-G • NEW YORK, NY 10001

"'What is *this?*' This was *incredible!* This was *comic books!*"

length. If people want to know a lot about what happened in that Marvel Comics period, when the work-for-hire contracts were coming in, and when people were using all kinds of threatening tactics to try and make writers and artists sign those things, that book handles a lot of that material. If they can find it, they'll see stuff that *(Laughter.)* they probably haven't seen in the revisionist history that is sometimes being spoken about in the 1990s. People who are *now* claiming to be the *good* guys, and being supporters of cutting-edge type stories, and champions of creators' rights. These are the same folks who in reality were many times unnecessarily cruel in the way they treated people during that time.

That said, that aside, when I did the original DETECTIVES, INC. story — and my time-frame's gonna be a little bit off here because I'm not sure of it, between 1968 and 1969, I think — when Alex and I went to the next convention, we barely had the first book ready. When we went down there, we took the DETECTIVES, INC. comic with us, and somebody had a table where they were selling other people's stuff. Which was fine with us, because we didn't want to have to sit behind a table and sell this thing! We wanted to go around in the convention, and hand it to publishers and editors.

An editor can take a look at what an artist has drawn, especially if the artist has told a story with what they are showing, not just displaying a single drawing. If they have broken the story down panel-by-panel, and have drawn sequences, the editor can tell that the artist not only knows how to draw people, but how to tell a story. If you come up as a writer and just hand them a script, well, that's a lot of work, to find out the same thing.

LOU: *Yep.*

DON: Most of these people literally don't have the time. The editors are swamped. The comic-book industry is almost always understaffed. Every editor has probably one more book than he or she can comfortably handle. So it's a demanding job at all times, under the best of circumstances. So when are you gonna find time to read submissions? They kinda pile up. I remember when I was working as an editor, you'd say, "Ah, god, I can't get all of that stuff read!" One day a month, you'd try to pick up some and put them on the desk and try to find some time in which people weren't coming in and asking you questions, and in which you weren't getting sidetracked, and trying to meet deadlines, and that kind of thing. So

DETECTIVES INC
THING IS, I'M AFRAID I'LL SHOOT MYSELF WHERE IT HURTS MOST
LET ME GUESS, IN YOUR FOOT?
A Remembrance of Threatening Green
created and written by
Don McGregor
illustrated by
Marshall Rogers

I think I realized even then that if you have a book, they see it and it's right in front of 'em.

So we were there handing out DETECTIVES, INC. And there was a panel with publishers and editors. I think they were talking about different directions comics would be taking. Again, I think we're talking about 1969, because my first work for the Warren magazines came out about 1971. This might have been the 1970 convention, somewhere in there.

LOU: *It's close enough. It's a ballpark figure.*

DON: Anyway, the editors and publishers were up on this dais, talking about what they were going to be doing. Some of them had been given copies of DETECTIVES, INC., and you could see some of them looking through the magazine when some of the others were talking, so I was happy to see that. I was sitting in the front row with Alex, and publisher **Jim Warren** was up there. At that time, **Jim Warren** was considering taking all his magazines, CREEPY, EERIE and VAMPIRELLA, and just going mail-order. If he went mail-order, he knew he was gonna be able to handle stronger material than if he had to go through the newsstands. He was speaking about it, and he was talking about how he was going to make his comics the best comics that were around and everything.

This goes to show you that I had no idea that I was even going to say this or anything. But I raised my hand when they were fielding questions from the audience. I'm somewhere down towards the front row. Somebody points me out and asks, "What's your question?" And I said, "**Mr. Warren,** if that's the truth, then why are you publishing the kind of crap you publish?"

LOU: (Laughter.)

DON: Now, see, let me say something to people who want to break into comics: this probably isn't the *best (Uproarious laughter from both)* way to get somebody on your good side, to really take a look at what you're doing! On the other hand, and not that I could have known this then, with **Jim Warren** it was probably fortuitously one of the best ways you *could*

'Jim Warren says, 'So, hotshot, look at this Bodé

IT'S ALL CHANGED TREES AND ROCKS FUSED INTO GROTESQUE PARODIES OF WHAT THEY ONCE WERE. STILL, THIS ASH DUST HAS LEFT A NICE TRAIL. HEY, TARRANT. DON'T TELL ANYBODY, BUT MAYBE YOU'RE THE STALKER IN ONE OF THOSE EPIC WESTERN MOVIES.

take. Not that he wasn't outraged! He went on a harangue at that point. When he came down off the stage, he was venomous! And he came stridin' right up to me, and he said, *"Who are you?"* And I said, "I am **Don McGregor.**" "Well, who the hell do you think you are? How the hell can you possibly say this thing to me, in front of this whole audience? What do you mean, I'm publishing crap?"

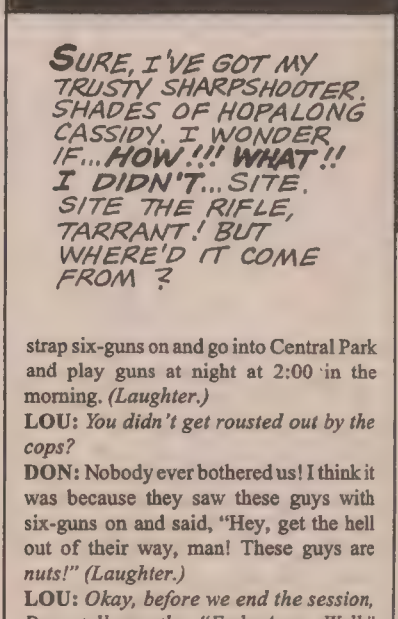
And I mentioned a story to him, which was a prehistoric, dinosaur story. I said, "The whole story is about people who hide out in a cave and learn at the end that they are actually in a dinosaur's mouth. If you think this is great comics, then I guess we don't have anything further to talk about, Jim. I wouldn't know what else to say."

So **Warren** says, "Don, come with me." Now, remember, I had just met **Jim Warren.** I didn't really know him. But I went walking off with him, and in those days they used to have simultaneous shows going on. So we walked into the audience of another show, and **Warren** motions over to somebody, and this guy comes over. He's about six-foot-six or something like that. And it was **Billy Graham.**

And **Jim Warren** says, **"Don McGregor,** tell **Billy Graham** his work is crap." *(Laughter.)* I said, "Wait a second! I never said Billy's artwork was crap! I never said that! I just said the *story* was crap!"

So Billy and I got to be very, very good friends. And I had a great time. Some people may have a hard time understanding this: I had to leave Rhode Island and come to Spanish Harlem and Harlem in New York to find people whom I could talk to passionately about things that I really, really loved. So that happened in that time period, and it all came about from doing that initial DETECTIVES, INC. comic.

I used to come down to try to sell stuff, and I would come down into New York, and ended up staying sometimes with Alex or Billy. We had great adventures and great times up in New York, and Harlem, and Spanish Harlem. We used to


SURE, I'VE GOT MY TRUSTY SHARPSHOOTER. SHADES OF HOPALONG CASSIDY. I WONDER IF... HOW!!! WHAT!! I DIDN'T... SITE. SITE THE RIFLE, TARRANT! BUT WHERE'D IT COME FROM?

strap six-guns on and go into Central Park and play guns at night at 2:00 in the morning. *(Laughter.)*

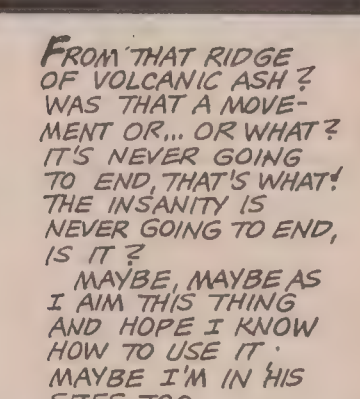
LOU: *You didn't get rousted out by the cops?*

DON: Nobody ever bothered us! I think it was because they saw these guys with six-guns on and said, "Hey, get the hell out of their way, man! These guys are *nuts!" (Laughter.)*

LOU: *Okay, before we end the session, Don, tell me the "Fade-Away Walk" story, which you told me earlier but not here on tape.*

DON: That was also in that same weekend. Billy and I had been talking, and he has such a great sense of humor and everything. One of the many other things Billy did besides being an artist was perform stand-up comedy routines. We were getting along famously. And **Warren** turns to me and says, "Okay, kid, play your cards right, maybe I'll take you to dinner tonight." Which **Warren** did, taking Alex and me both out to dinner with him, and we talked for a while there. But the next morning, I came down to the convention and I walked into the dealer's room or wherever. Just as soon as I walked in, **Jim Warren** was standing there with a painting, which he had covered up. He said, "Hey, Don! Come over here! C'mere, hot shot!"

So I walked over, and I think Alex was with me. And Jim says, "So, you think you're such a hotshot writer, huh? You know, I got a painting here by **Vaughn Bodé.** So I tell you what, I'm gonna let you look at this **Vaughn Bodé** painting, and I'm gonna count to ten, and then I want you to give me a story built around


FROM THAT RIDGE OF VOLCANIC ASH? WAS THAT A MOVEMENT OR... OR WHAT? IT'S NEVER GOING TO END, THAT'S WHAT! THE INSANITY IS NEVER GOING TO END, IS IT?
MAYBE, MAYBE AS I AIM THIS THING AND HOPE I KNOW HOW TO USE IT. MAYBE I'M IN HIS SITES TOO.

painting. I'm gonna count to ten, and I want a story.'"

this painting. We'll see if you've got the goods or not. We'll see if you're all mouth."

And, Lou, I got nothing in my head. Everything's gone blank. I am panic-stricken. I have no idea of what I'd say. I don't have a clue. He lifts up the cover, and I see this painting, and **Warren's** going, "10 . . . 9 . . .", very slowly, very dramatically. *(Laughter.)* Jim was great at this kind of stuff; he used to just love this kind of stuff. And how could I know that at the time? I'm just standing over there going, "Uhhh . . ." with my mouth open. I don't have a thought in my head, but I didn't care. By the time he got to zero, I decided I would just start talking, and I'll come up with something. I have no idea what it'll be, but I will come up with something.

So **Warren** goes, "3 . . . 2 . . . 1. Okay, kid, you're on!" "Well, there's these two . . ." He says, "Stop! I've got *professional* comic-book writers. *Professional,* Don! I can't have you competing with *professional* comic book writers, Don! You're *nobody!* You're going to try to compete with *these* people?" And he's naming off all these names, and he's going, "Nah, I can't even consider using you. You think I'm going to throw away a **Vaughn Bodé** painting on **Don McGregor?** Get *outta* here!" *(Laughter.)*

I guess about four months later, I submitted some scripts to them. And in those days, at Warren, you got paid the phenomenal sum of $25 a script. Per script. Not per page, per script. No royalties. We're talking $25 a script! So I did an eight-pager which was called "When Wakes the Dreamer." That was actually the first story I ever wrote for Warren.

LOU: *Right. I remember that one.*

DON: And then I said, "Oh, I hate eight-pagers. I can't do eight-pagers. I'll do ten-page stories." And, of course, the master writers of short horror comics stories were **Al Feldstein** and **Archie Goodwin.** They both did incredibly stories in that format.

I did a couple of ten-pagers, and I said, "Oh, I hate ten-page stories. I'll do twelve-page stories." But you got paid the same amount of money. I think eventually I got $40 a story, something of that nature. But I got a call from **Jim Warren** a few months later. And he said, "Listen, Don, you remember that **Vaughn Bodé** painting?" And I said, "Yeah." He said, "I need somebody to script a story for that one. I've got all these plot synopses from writers, and I want you to look 'em over and write one up from that."

And I said, "Well, I'll do it on one condition. Don't send the plot synopses. I don't want to see them. I don't care what other people have done. If you send it up and I can do my own story, then I'm more than willing to do it." The upshot of all that was what became "The Fade-Away Walk," which was the first of my stories that actually saw print at Warren. It was also the first time that they had put the writer's and artist's name on the cover of the book. Everybody thought that **"Don McGregor"** was a pseudonym for some other writer in the comics. *(Laughter.)*

LOU: *Who did they think you were?*

DON: They didn't know. I think it was because in those days I went under the name **"Donald F. McGregor."** God knows why, I don't! *(Laughter.)* It's too formal, and certainly, later on when I got to Marvel, I really liked the informality and really got a chance to meet the readers, and felt much more informal about it, at any rate. So when CREEPY #41 came out, with my name and **Tom Sutton's** on the cover, people wondered how that could be. So there was a little furor over there.

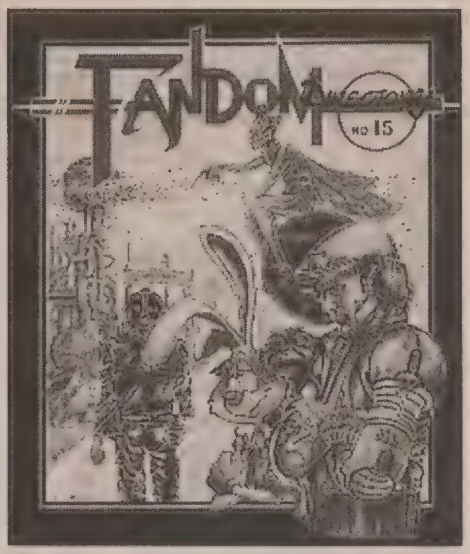
LOU: *Don, at this point we're going to let the readers know that in the next installment, we'll be tackling things like Killraven, and the Black Panther, and the rest of the Warren stuff, too. So that's what they'll have to look forward to in Episode Three.*

DON: But we didn't even get a chance to talk about RAGAMUFFINS. Or SABRE. Or . . .

LOU: *Oh, we're gonna talk about all that stuff! Either next time, or the time after that.* (Laughter.)

Next time: Everything we haven't covered so far, or an exhausted collapse. Whatever comes first.

FIRST AND BEST IN ILLUSTRATED HORROR
CREEPY
A WARREN MAGAZINE
WHO IS TRYING TO SHOOT THIS MAN?
WHAT IS HAPPENING ON MT. RUSHMORE?
"THE FADE AWAY WALK" WRITTEN BY DON McGREGOR



FANDOM DIRECTORY®

New from FANDATA Publications, the 1995-96 edition of Fandom Directory lists over 20,000 fans, collectors, clubs, stores, fan publications, conventions and mail order retailers with full addresses and telephone numbers, including over 9,000 new entries.

Fandom Directory is the longest running, most complete, and accurate publication of its kind. With the new Directory, you will be able to find old friends and new customers from all around the world by state or country, by interest, or by status (such as dealer, fan, convention, store, etc.) quickly and easily.

With Fandom Directory #15 you receive over 600 pages of information, all in a single convenient volume, with easy cross references between topics and interests. *Star Trek*, Comic Books, Science Fiction, Fantasy, Movie Memorabilia, Trading Cards, Books and Paperbacks, Space and Science, Superheroes and Role Gaming, and over a hundred other interest categories are all well represented in the 1995-96 edition.

Fandom Directory
No. 15 (1995-96 Edition)
ISBN: 0-933215-15-0
ISSN: 8756-8349
Paperback, 8 1/2" by 7"
608 pgs, Full Color Cover
Cover Price: $19.95
Release: March 1995

FANDATA Publications

7761 Asterella Court Springfield, VA 22152 (703) 913-5575

ORDER FORM

YES! Please send me _____ copy(ies) of the 1995-96 edition of Fandom Directory at only $19.95 each. ($3.50 shipping and handling for the first copy, plus only $1.50 per copy shipping and handling for each additional copy ordered at the same time.)

Virginia residents please add 4.5% state sales tax.

Ship to:

☐ MasterCard ☐ VISA ☐ *Check or Money Order (U.S. Funds)*

_____

_____ *Credit Card Number*

_____ *Exp Date (Month/Year)*

_____ *Cardholder's Signature*

LAST WORD

Comics Interview 234 Fifth Ave. Suite 301 New York, NY 10001

SHADES OF GRAY: A-OK!

To: interview@comic.com
Subject: SHADES OF GRAY COMICS AND STORIES

I got your name off of a usenet newsgroup, and while I'm not sure of the exact purpose of your magazine, I was kind of hoping that it is to promote comics through artist/writer/publisher, etc. interviews.

I'm writing because I know of an independent comic called SHADES OF GRAY COMICS AND STORIES. It's a wonderful book that is distributed by Diamond and Capital City. It's "recommended" by both companies, and was recently recommended by **Dave Sim** in CEREBUS.

It's a slice-of-life kind of story and has been compared to WANDERING STAR and STRANGERS IN PARADISE. I want to bring this book to the attention of as many people as possible because it's well drawn and well (and intelligently) written. I really think it beats the hell out of a lot of crap that's around today and it really deserves a chance.

I hope you can help . . . if your company has nothing to do with book promotion, sorry to bother you. (But check it out anyway :))

The publisher of the book is: Lady Luck Ltd.

The artist/writer/publisher is: **Jim Gownley.**

Address:
SHADES OF GRAY/Lady Luck Ltd.
c/o Jim Gownley
219 A Street
Girardville, PA 17935

Thanks so much,

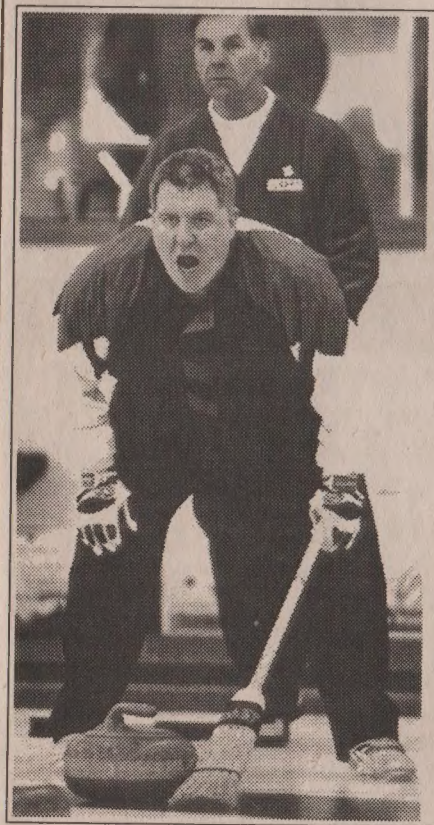
Karen E. Applegate
KEA66441@marauder.millersv.edu

Great that you've "discovered" us, Karen — and we do indeed promote comics through interviews, although we're certainly not above testimonials such as yours, either. We'll be sure to check out their indie, and urge our readers to do the same. After all, anything that elicits such enthusiasm is by nature bound to be of some interest. And in this day and age, it behooves us all to offer support to the comic mags of merit that otherwise may get lost in the market.

— DAK

INTERVIEW welcomes your thoughts and comments in the Last Word. Send your correspondence to: DAK, COMICS INTERVIEW, 234 Fifth Ave., Suite 301, New York, NY 10001, or fax your letter to (706) 782-6625. Please include your name and address.

INTERVIEW reserves the right to edit letters for length and clarity.



GRAFTON, ND

Home to world class curling and
world class printing for the publishing industry

MORGAN
PUBLISHING, INC.
Since 1923

402 Hill Avenue, Grafton, ND 58237 Phone 701.352.0640

KNIGHT PRESS

PARTS UNKNOWN

BEAU SMITH
BRAD GORBY

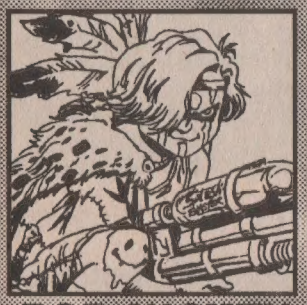
ASHLEY DUST

RICK McCOLLUM

BLOOD & ROSES

BOB HICKEY
BILL NICHOLS
MARK HESTER

SAVAGE FAMILY

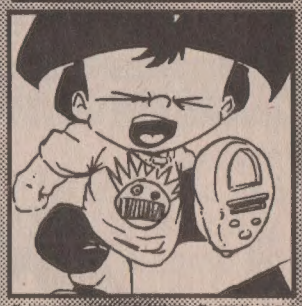


BOB HICKEY
BRAD GORBY

VAPOR LOCH

BOB HICKEY
RICK McCOLLUM

BOONDOGGLE



STEVE STEGELIN

HELLGIRL

JOE MARTIN

WARLACE

BOB HICKEY

AN ALTERNATIVE CHOICE
FOR THE CREATIVE VOICE!

PREVIEWS The EXCITEMENT'S Inside

Discover the excitement inside PREVIEWS

every month, from detailed advance information on the latest coming comics and collectibles to...

- **The Splash Page**—Full-color news on the hottest comics!
- **Under the Reading Lamp** and **Small Press Spotlight**—Closer looks at promising newcomers!
- **Primo**—A treasure trove of the most unique items available to discriminating collectors!
- ***PREVIEWS* Boutiques**—The widest assortment of merchandise built around different themes every month!
- ***PREVIEWS* Contests**—Your chance to win original art, limited-edition comics, and more!
- ***PREVIEWS* Comics**—Exclusive full-color comics serials available nowhere else!

PREVIEWS
NOW, YOUR EXCLUSIVE SOURCE FOR DC COMICS INFO!
COMICS, GAMES, TRADING CARDS, AND MORE!
$2.25 US
$3.15 CAN
JUNE 1995
VOL. V, NO. 6
CHALLENGE OF THE MAN-BAT
John Bolton Paints the Long-Awaited Batman: Man-Bat Limited Series!
BYRNE-ING QUESTIONS
EXCLUSIVE INTERVIEW WITH JOHN BYRNE ON:
• WONDER WOMAN!
• DARKSEID VS. GALACTUS: THE HUNGER!

NOW SHOWING

ALIENS VS PREDATOR

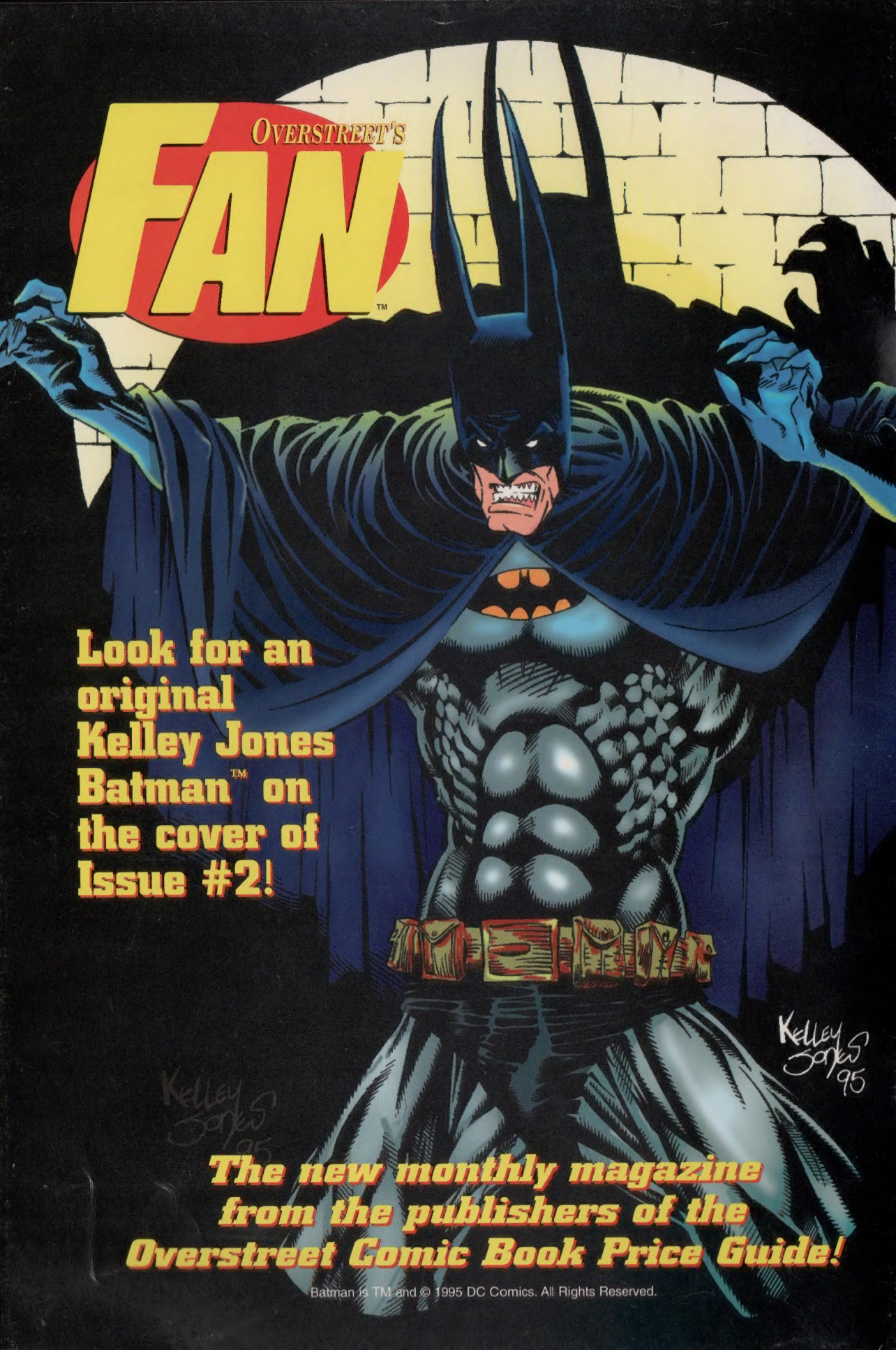
- ***PREVIEWS* Presents**—Exclusive comics sneak-previews!
- ***PREVIEWS* Interviews**, starring top creators and personalities in comics and beyond!
- **Editorial Highlights** from major publishers!
- **Promotional Card Sheets** showcasing the coolest trading cards to come!
- Full-color **Gems of the Month**!

PREVIEWS

The excitement's inside a fine comics shop near you!

PREVIEWS is a publication of Diamond Comic Distributors, Inc., the industry's leading distributor of new comics and related merchandise.

™ and © 1995 DC Comics. All rights reserved. Aliens ™ and © 1986, 1995 Twentieth Century Fox Film Corporation. Predator ™ and © 1987, 1995 Twentieth Century Fox Film Corporation. ™ indicates a trademark of Twentieth Century Fox Film Corporation. All rights reserved.


OVERSTREET'S
FAN™
Look for an original Kelley Jones Batman™ on the cover of Issue #2!
Kelley Jones 95
The new monthly magazine from the publishers of the Overstreet Comic Book Price Guide!

Batman is TM and © 1995 DC Comics. All Rights Reserved.